

# McGill Daily Culture

volume 86 • number 69

April 10 – 16, 1997

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The Daily would like to extend its gratitude to all those who have contributed to the 1996-97 issues:

Gaven Andrew, David Austin, Stephanie Balinsky, Klara Banaszak, Loic Bernard, Shawn Berry, Humphrey Bogart, Cameron Booth, Nicolas Boston, Odette M. Boyd, Lori Braun, Kinga Breining, Mullen Buss, Jason Chow, Stu Clark, Jonah Brucker-Cohen, Shelley Comer, Claire Cooper, AnnMarie Crampton, Brendan Cully, David D'Andrea, James Davies, Stephan Dery, David Dixter, D'Arcy Doherty, Josh Dolgin, Alison Engel, Katya Epstein, Clare Fader, Melanie Fearon, David-James Fernandes, Rich Fitzmaurice, Vanessa Flynn, Genevieve Fortin, Kate Foster, Hypatia Francis, Mark Francisco, Katherine Frederickson, Carrie Freedman, Carey Frey, Derek Fung, Simona Gheorghiu, Amal Godatella, Sraddha Goyal, Megan Graves, Jessica Greenberg, M. Engelbert Iris D'Arcy Grewal, Glaser, Griffin, Mimi Gross, Alex Grunenfelder, Terna Gyuse, Rob Hancock, Susanna Hann, Heather Harrison, Daniel Hertzman, Christine Hing, Sarah Houser, Jessica Howard, Rex Huang, Lili Ibara, Sandra Jackson, Astrid Jaques, Jameela Jeeroburkhan, Rob Joannis, Sarah Johnson, Hasan Karrar, Jason Kleine, Tamana Kochar, Keri Kosuri, Lala Kouyoumdjian, Nicola Kuchta, Alexis Lachaine, Julien Lapointe, Katherine Laxer, Shiri Lazaravici, Jean Liao, Jessica Lim, Trevor Lloyd, Brian Love, Jessica Lowe, Marjorie Lubin, Jerome Lussier, Martha MacDonald, Katie MacGuire, Jenne MacLean, Ian Maher, Finn Makela, Jessica Mann, Joseph Marin, Joanne Matulis, Jay McCoy, Jamie McGowan, Rebecca McKechnie, Erin McLeod, M-J Milloy, Tracy Moore, Faiza Mushtaq, Joanna Mullard, Meg Murphy, Samantha Murphy, Faiza Mushtaq, Ira Nayman, Rachel Ong, Miranda Ortiz, Robin Perelle, Lisa Phipps, Parnelle Pierre, Helen Polychronatos, Erin Prelypchan, Ahmer Qadeer, Karl Raudsapp-Hearne, Paul Reeve, Paola Ricci, Ramona Roberts, Hannah Rogers, Heather Ross, Kuda Saburi, Saba Sayeed, Chris Scott, Sarah Schmidt, Francois Schneider, Ashley Shelton, Gil Shochat, Samana Siddiqui, Craig Silverman, Sophie Skarbek-Borowska, Adina Spivak, Darrell Tam, Mariko Tamaki, Mike Terzian, Shane Thomas, Noëmi Tousignant, Jane Tremblay, Ben Urovitch, Tim van Wijk, Alana Wexler, Matthew Watkins, Chris Watson, Paul Wozney, Karina Zeidler

## The McGill Daily Culture

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number 69

### editorial offices:

3480 McTavish St., Montréal, QC, room B-03, H3A 1X9

### business and advertising office:

3480 McTavish St., Montréal, QC, room B-17, H3A 1X9

### e-mail:

daily@generation.net

### business manager:

Marian Schrier

### assistant business manager:

Jo-Anne Pickel

### advertising management:

Letty Matteo, Boris Shelton

### advertising layout and design:

Mark Brooker

### editorial:

(514) 398-6784

### business/advertising:

(514) 398-6790

### fax:

(514) 398-8318

### contributors:

Nicolas Boston, Maggie Gilmour, Maja Groff, Ned Houey, Lili Ibara, Rob Joannis, Keri Kosuri, Julien Lapointe, Jessica Lim, Jay McCoy, Paul Reeve, Noëmi Tousignant

### co-ordinating editor:

Idella Sturino

### co-ordinating news editor:

Zachary Schwartz

### co-ordinating culture editor:

Kevin Stu

### news editors:

Andrea Mason, Mark Ratner

### culture editors:

Meredith Cohen, Mike Cullen

### features editor:

Sonia Verma

### cover by:

Josh Dolgin

### daily francais:

Loic Bernard,

Marc-Antoine Godin

### photo editors:

Lucy Atkinson, David Ryher

### layout and design co-ordinators:

Netami Stuart, Ian Maher

### office co-ordinator:

Andrea Cooke

### project co-ordinator:

Mark Narron

### information editor:

Vlad Nabok

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## Next year, blame these guys:

### Co-ordinating editor:

Sonia Verma

### Co-ordinating news editor:

Mark Ratner

### Co-ordinating culture editor:

Noëmi Tousignant

### Culture editors:

Jessica Lim and Julien Lapointe

### News editors:

Maggie Gilmour

### Features editor:

Keri Kosuri

### Photo editor:

Lori Braun

### Layout and design co-ordinator:

Paul "Karl" Reeve

### Project co-ordinator:

Andrea Mason

## Incident Report

In cooperation with SACOMSS, the Daily publishes reports of sexual assaults which have been released with the authorization of the caller by the center. The following incident was reported:

On March 24, 1997, a woman wearing a black coat, black backpack and black sunglasses was harassed by a male with short, curly red hair, green eyes and pale skin with freckles. The assailant was wearing black sun-

glasses, a bright yellow jacket with reflector stripes and a green backpack. The assault took place between the Arts and Engineering buildings, near Milton. The assailant grabbed the woman, pulled her close and then punched her in the shoulder. He then proceeded to follow her to the bank machine in McConnell Engineering and then outside again, past Milton gates and onto Milton street. He then

crossed the street and from the opposite side yelled insults and threats at her. She evaded him by entering the Second Cup on Milton and Parc.

Anyone who has witnessed any part of this incident or has any information about it should contact the Sexual Assault Center of McGill Students' Society at 398-2700 or 398-8500 and ask for the Accompaniment Program.

## Many Thanks to:

Boris Shedov, Letty Matteo, Marian Schrier, Mark Brooker and Jo-Anne Pickel

for stickin' it to the man





# SUMMER 1997 COURSE OFFERINGS

Spring - Evening courses (May 5 - June 17) 7:00-10:00 pm		
Course		Evenings
BAC 221	Introduction to Managerial Accounting	TTH
BCS 114	Computer Uses for Information Management & Decision Making (6:00-10:00 pm)	TTH
BCS 214	Initiation to Programming & Relational Databases	MW
BHR 221	Organizational Behaviour	MW
BMK 382	International Marketing	TTH
EDU 609	Computers in Education II (April 22- May 29)	TTH
EDU 611	Language Acquisitions	TBA
ESL 071	Anglais langue seconde: Débutant II	TTH
ESL 080	Anglais langue seconde: Intermédiaire I	TTH
ESL 100	Anglais langue seconde: Avancé I	MW
ENG 250	Modern English Novel	MW
ENG 302	Creative Writing: Poetry	TTH
FIN 185	Landscape Drawing and Painting (schedule to be determined)	Knowlton
FIN 295	Photography I (5:00-11:00 pm)	MW
FRA 203	Initiation à la langue des affaires	TTH
GE0224	Human Impact on the Environment	MW
HUM 153	Arts Management Practicum (first meeting: May 5, 4:30 pm)	
ITA 101	Introduction to Italian I	TTH
MAT 190	Pre Calculus (for Business students)	MW
POL 115	Canadian Politics Towards the 21st Century	TTH
POL 335	Politics of the Latin America and the Caribbean	MW
PBI 220	Physiology and Pharmacology of Aging (4:00-7:00pm)	MW
PSY 170	Psychology of the Couple	TTH
SPA 101	Introduction to Spanish	MW
SPA 201	Intermediate Spanish I (4:00-7:00pm)	TTH

Spring - day courses (May 5 - June 17) Final exams: June 16 & 17		
Course		Days
BAC 121	Purposes of Accounting (1:30-4:30pm)	TTH
BFN 201	Finance I (9:00-12:00 am)	TTH
BMA 140	Statistical Analysis for Business Decisions I (9:00-12:00am)	MW

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Course		Days Time
BHR 324	Management of Innovation	TTH am
BMG 215	International Business	TTH pm
BIO 113	Field Biology (May 12-30, 5 days a week)	M-F am/pm
CHE 108	Organic Chemistry (May 5- June 17, 5 days a week)	M-F am/pm
CSC 315	Special Topics in Communication: Internet Programming (9:00 am- 1 :30pm)	TTH am
DRA 131	Acting I	MW am
DRA 190	Television Production	TTH pm
ECO 216	Intermediate Economic Theory	MW pm
FRA 093	Beginners French (with conversation club)	M-TH am
FRA 095	Intermediate French (with conversation club)	M-TH am
GEO 258	Economic Geography	TTH am
HIS 253	History of Medieval Europe 1000 to 1500 (1st class: May 7)	MW pm
JSE 100	Intro. to Japanese I & II (May 19-June 27, 9:00am12:00am)	M-TH am
JSE 150	Japanese Society and Culture	TTH pm
MAT 193	Calculus I (for Business students)	MW pm
SOC 208	Criminology	MW pm
SOC 235	Women and the Penal System	TTH pm
FINAL EXAMS JUNE 25 & 27		

Summer - Day courses (June 23- August 2) am* 9:00-12:00 am pm*: 1:30-4:30 pm (*first week- 4:00-7:00pm)		
Course		Days Time
BFN 203	Finance II	TTH am
BMA 141	Statistical Analysis for Business Decisions II	MW am
ECO 220	Japanese Economic Policy	MW pm
ENG 108	American Short Story	MW pm
FIN 260	Life Drawing (June 23-July 10, 9:00am-4:00pm)	M-TH
FIN 280	Painting I"	M-TH
MAT 195	Calculus II (for Business students)	MW am
SOC 224	Industrialization in Japan	MW am
SSA 112	Archaeology of Ancient South American Cultures	TTH pm
SSA 214	Japanese Ethnographies	MW pm
Evening courses 7:00-10:00 pm		
BCS 120	Issues in Electronic Commerce (Internet in Business)	TTH
BHR 323	Interpersonal Skills	MW
BMG 350	International Japanese Management	MW
CSC 319	Special Topics in CSC Rapid Applications with Delphi (6:00-10:00pm)	MW
CSC 328	Object Oriented: Software Construction (6:00-10:00 pm)	TTH
DRA285	Screenwriting	MW
ESL 080	Anglais langue seconde: Intermédiaire I	TTH
ESL081	Anglais langue seconde: Intermédiaire II	MW
ESL 101	Anglais langue seconde: Avancé II	MW
ITA 102	Introduction to the Italian Language II	TTH
HIS 250	Native Americans and the Development of United States Indian Policy	TTH
PSY 236	Child Psychology I	TTH
PSY 245	Social Psychology I	MW
SPA 102	Introduction to the Spanish Language II	MW
SPA 202	Intermediate Spanish Language II (4:00-7:00pm)	TTH
FINAL EXAMS AUGUST 1 & 2		

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When you are a Canadian of Asian descent the struggle between maintaining your cultural heritage and assimilating into North American culture can be difficult, confusing, and can often leave you in an identity limbo. Attempting to provide an outlet for Asian-Canadian artists to express their creativity as Asian-Canadians, the Montréal Asian Heritage Festival aims to promote cooperation and understanding among Canadians of Asian descent both within individual communities and between the various Asian communities.

"I was looking for work coming out of the Asian communities coming out of Canada," explains curator for the visual arts exhibition Salman M. Husain, "work not ghettoized [and]... which has maintained its integrity and

her environment without giving up her power as a woman and as a person.

"There are two groups of my work at the festival," explains Lee. "One group is of my self-portrait. I'm Asian, I've come from China to a Western country. Sometimes I feel very confused, I don't know who I am, where I am from, how to feel, or what to do."

Appropriately titled

ents. "It's very meaningful for

me," says Lee. "As artists, we always want to express ourselves. We like to have a chance to exchange our feelings with other artists, races, and people."

Lee is currently working on a solo exhibit entitled *Confusion*. The statement she wrote for this project captures the bewilderment at the heart of the search for identity especially felt by individuals who psychologically identify with their cultural heritage yet are physically displaced from their homeland. The statements ends with a note of incompleteness as the resolution to the questions of meaning and identity are ultimately irresolvable. "Life and the universe are such inexplicable mysteries. Perhaps attempting to solve the puzzles itself is the true reason for all of us to be and to act in this world. Perhaps we are confused, wondering, and lost because we don't know how to solve these puzzles. Perhaps."

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confused, wondering, and lost

because we don't know how to

solve these puzzles. Perhaps."

Hopefully, the

Montréal Asian

Heritage Festival

will help facilitate a

reconnection not

only between

artists to their

communities and among

communities, but also between the

artist and the artist's self.

by Jessica Lim

cultural heritage... The best of both

worlds is what I looked for." Challenging the predominantly "white" images propagated by Canadian mainstream media, the festival hopes to foster interdisciplinary, intergenerational, and intercultural solidarities to further the level of appreciation and understanding of Asian arts, culture and history.

The festival will host a variety of events ranging from film, to visual arts, to dance. Film presentations include Paul Lee's *Thick Lips Thin Lips*, a musical film about racist and homophobic violence. The premise of the film is simple: a Chinese man kisses a black man. However, the plot explores the ramifications of the incident. The film has won a number of awards including the third prize at the Cabbage Town Film Festival.

Among the artists featured in the visual arts exhibit are Shaan Syad and Amie Lee. The content of Syad's art works "White Wash Comfort" and "Brent and Shaan" focus on the sometimes conflicting natures of identity and environment. "Shaan uses his art form to come out," explains Husain. "He uses his medium to express his identity and his environment... 'White Wash Comfort' is all about being in a white land and loving white men."

Similar to Syad, Lee's art work deals with the difficulties of being an Asian in North America, and questions her identity and

paintings entitled "Yin Yang, Moon Sun, Mountain Mother" focuses on the Chinese philosophy. The Yin Yang represents the evil and good inherent to all things, and the universal equilibrium thus created. However, Lee believes its symbolism embraces a broader meaning.

"The Yin Yang is so simple, but means so many things," describes Lee.

"The Yin is the moon, the Yang is the sun, the Yin is night, the Yang is day, the Yin is woman, the Yang is man."

With respect to the festival as a whole, Lee believes that it will be successful in its goal of providing a good opportunity for Asian Canadians to express the richness and diversity of their culture and artistic tal-



SCENE FROM HUNT HOE'S *FOREIGN GHOSTS*

鬼

Foreign Ghosts  
...are coming

#### Dates and locations of the Montréal Asian Heritage Festival:

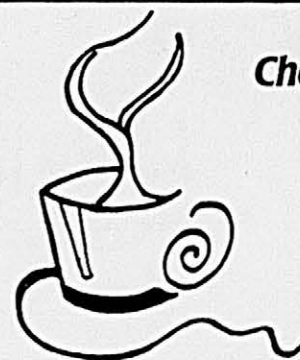
Saturday, April 19, 1997. at Cinema Imperial: Preview of the film *Foreign Ghost*.

Saturday, April 26, 1997 at Galerie Isart: Visual Arts exhibit.

Wednesday, April 30, 1997 at Maison de la culture Frontenac: Korean folk dancing, Indonesian dance, poetry, film, Tibetan dance and music, "country and eastern" music.

Saturday, May 3, 1997 at Maison de la culture Frontenac: Contemporary music, contemporary dance, film, classical piano music, Japanese drums.

Saturday, May 22, 1997, location unconfirmed: Closing party.



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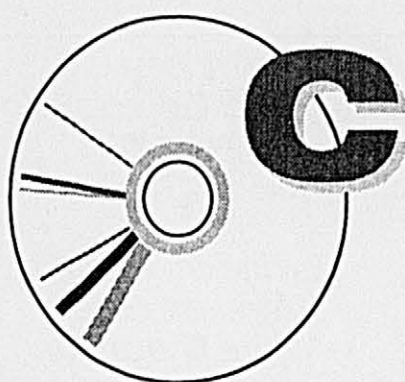
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# CD Reviews

## The Chemical Brothers "Dig Your Own Hole" (Virgin)

Alternative music has fallen into such a deep creative rut (No Doubt anyone?) that the music industry has turned to British dance music to keep cash registers ringing. Witness the ever-so-electronic bent of the Trainspotting soundtrack, the Saint soundtrack, the Wipeout soundtrack. Even David Bowie and Everything But The Girl have cashed in on Britain's underground dance to revitalize their sagging careers. But seriously though, did anyone under the age of 35 really buy Bowie's new album? Nope. They were all saving their money for "Dig Your Own Hole," the second album by the Chemical Brothers.

The Chemicals are snubbed by techno

innovation should look elsewhere. (Try Monkey Mafia or the Propellerheads) But fans of the debut album "exit planet dust" or anyone who even tapped a foot to the CB's collaboration with Noel Gallagher ("Setting Sun", included here) will not be disappointed. "Dig Your Own Hole" is dancey rock music made with a sampler, and will fit in nicely next to those Beck and Beastie Boys cds.

- Rob Joannisse

## Barada - "Strategies for a Deeper Design" (Definitive)

(Definitive)

## Various - "Deconstruction Presents" (Deconstruction)

Musically speaking, one of the best things about the nineties is that "artsier" dance mu-

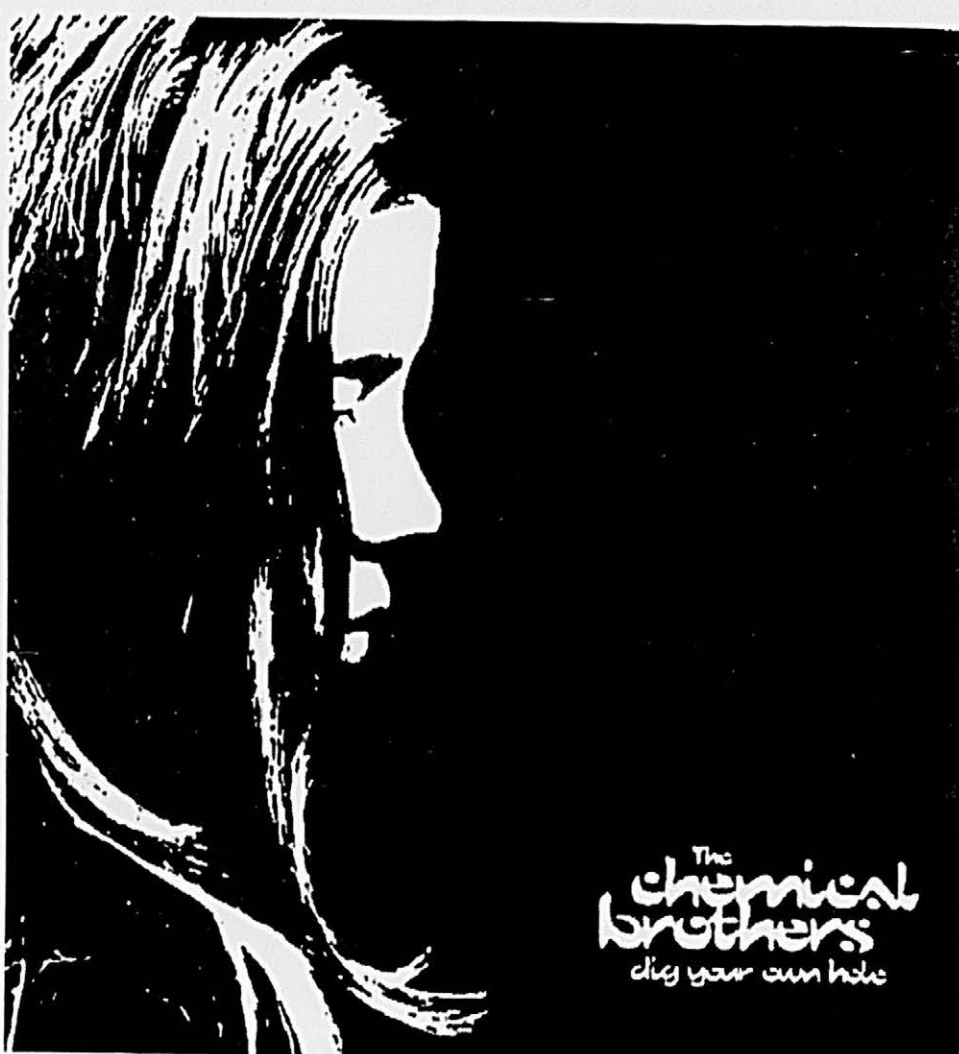
Sasha and Harmonix - that is, if they can make it through crap like N-Joi's "Anthem" and the thoroughly atrocious "Everybody Everybody" by Black Box. Ironically, the top cuts on this compilation are not house at all but a pair of aggressive trip-hop remixes: Monkey Mafia's mix of a Patra track, and the Chemical Brothers classic revamp of Lionrock's "Packet of Peace." How telling do you think it is that

neither of these artists records for Deconstruction anymore?

By all accounts, Bryan Zentz (the man behind Barada) delivered a mind-blowing live set at last week's Daft Punk/Rabbit on the Moon party. However, Barada's pulsing, minimal, and just slightly abrasive sound is the business, but listening to it in your living room is pretty hard work. Mr. Barada is content to just get into a

groove and stay there for anywhere between four and seven minutes. The 11 tracks on "Strategies" are devoid of hooks and don't really go anywhere, making for a boring listening experience indeed. For the true armchair house experience, I suggest searching out the recent albums by Daft Punk, Herbert, or Nu Yorican Soul.

- Rob Joannisse



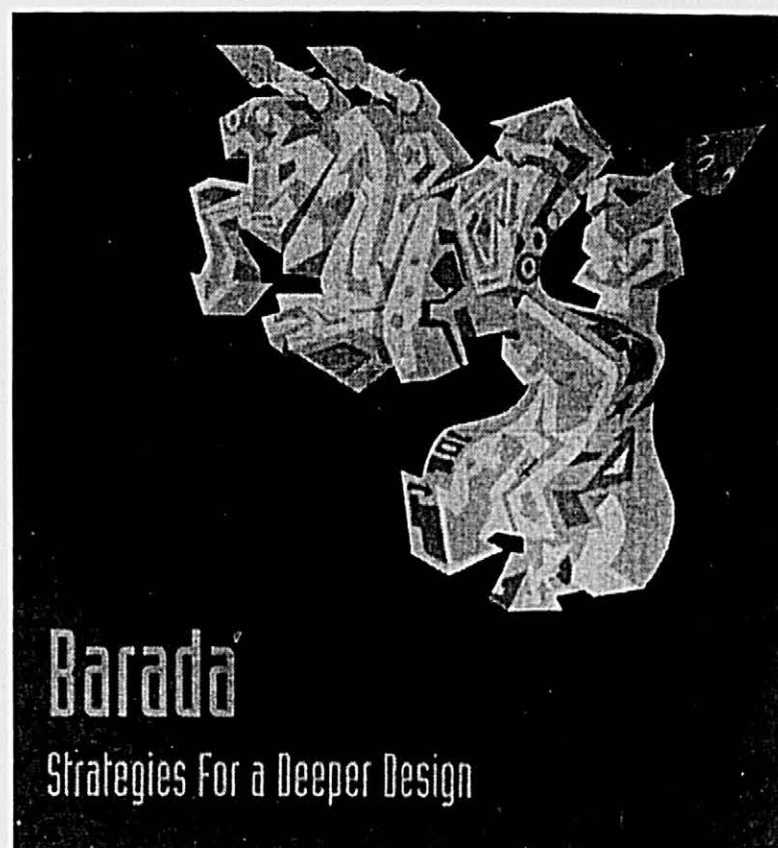
purists and adored by record execs for the very same reason: they have the musical blueprint and populist appeal to take "serious" dance music to the MTV generation. Sorry Underworld. Sorry Orbital. The brothers chemical, Ed Simons and Tom Rowlands to their mums, are perhaps the only band around who appeal equally to frat boys, yuppies, and rave kids in tracksuits.

The secret of the Chemicals success is, so to speak, all in the formula. "Dig Your Own Hole" doesn't for a second deviate from their trademark recycled hip-hop beats, fuzzy guitar, and funk-out seventies bass, and that's either a good thing or a bad thing, depending on whether or not you like them already.

Those looking for serious musical

sic like techno, jungle, and acid jazz is produced for home listening, and not only for the dancefloor. So why not house music too? Deconstruction and Definitive are two labels pushing this idea, but judging by these releases, it will be awhile before "house for your home" really catches on.

"Deconstruction Presents" is a 15-track cd showcasing the highlights of the label's recorded output. Deconstruction's musical history is a bit of a contradiction: Though they have released a few great tracks, the bulk of their catalogue is the brainless, drivel that heard shoe stores and pizza joints. It's no surprise then that this compilation is so spotty. Fans of so-called dreamhouse (Robert Miles, BT) will love the lush, orchestral pieces by



## Brief

### SSMU takes a lame stand

It seems McGill's undergraduate Students' Society has had enough of protests. Or maybe they're just mad at their president.

While 18 students occupied Principal Bernard Shapiro's office in defence of accessible public education, and in an effort to push for more student consultation, SSMU council voted to censure their president, Chris Carter, for taking part.

"It's unbecoming and inappropriate. . . . He has abused his power," said councilor Nuno Gama at last week's SSMU council meeting. Gama accused Carter of having a personal agenda, and was joined by a chorus of councilors and executives who accused their president of misrepresenting students.

But none of the councilors provided any evidence for their charges. There were no media reports naming Carter as a representative of the SSMU, or polls to gauge student opinion.

In fact, only two councilors rose to defend

Carter's right to act as a private student. They credited Carter for having explicitly given up the presidency during the occupation, making it clear that he was acting as a student, and not an official student representative. During the occupation, Carter passed the presidency on to VP University Affairs Don McGowan.

Nevertheless, council condemned Carter's actions by a vote of 14 to eight. The executive committee voted unanimously against Carter.

"It's about time," said VP Finance Jon Chomski.

Council's only mention of the issues behind the occupation came from councilor Peter Pound, who mentioned a SSMU-supported demonstration which coincided with the occupation.

"It was a good demonstration," said Pound, "I happened to walk by."

- Zachary Schwartz



# Saskatchewan asking universities to leave tuition alone

*Provincial government compensates for the federal cuts to education*

by Hannah Scissons

REGINA (CUP) — The Saskatchewan government is asking its two universities to slow down on tuition fee increases in order to retain accessibility.

In the provincial budget released March 20, finance minister Janice MacKinnon said the government would make up for federal cuts to education for the next two years. The announcement was a surprise to the universities, who had been bracing for the \$5 million cuts MacKinnon had announced in last year's budget.

In return, the government is asking the University of Saskatchewan to reconsider its recent announcement of a ten per-cent tuition increase and the University of Regina to consider the new budget in its determination of next years tuition fees.

"We don't expect resistance. We expect that they will be prepared to say okay, we can now reconsider those decisions," MacKinnon told

mendations made by Harold MacKay in his report on University Revitalization, released last fall. He encouraged the government to support university cooperation and special initiatives.

Bob Mitchell, Minister of Post-Secondary Education, met privately with university administrations on budget day to stress to them that the extra funding is intended to relieve the strain on students.

"There was a general feeling around, clearly expressed by the student organizations, that the increases that had been announced at the University of Saskatchewan were too steep," said Mitchell.

University administrations, however, will not commit to whether they will be changing the planned 10 percent increases. University of Regina president Don Wells says there are still problems the universities have to deal with, such as inflation and ongoing costs.

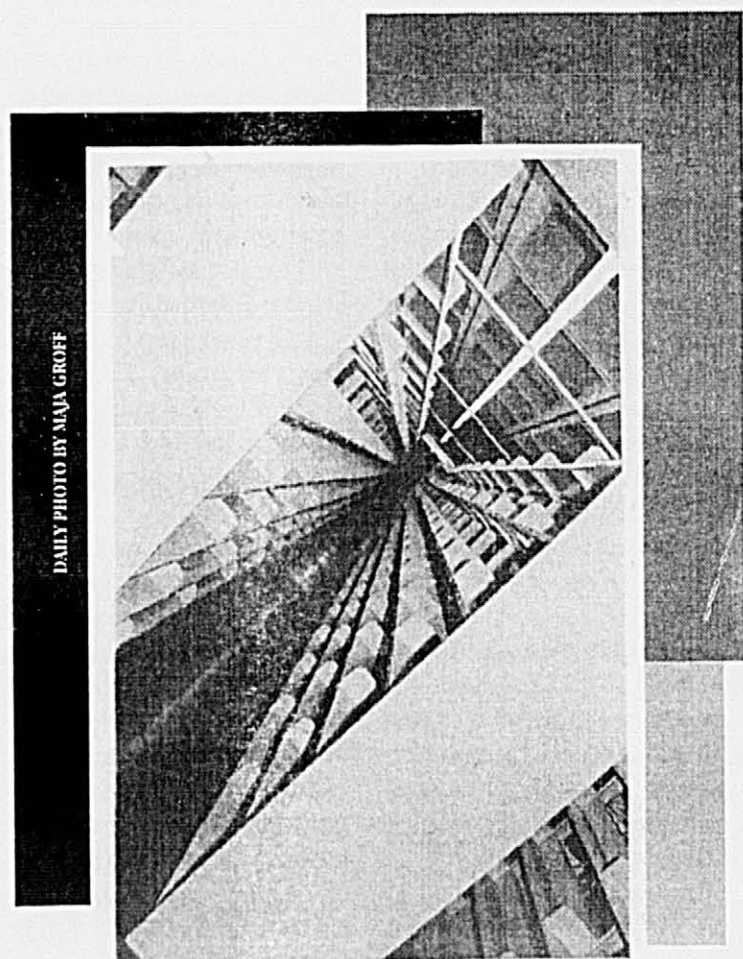
Students at the two universities

In addition to maintaining the operating funding at the same level, the budget gave \$10 million more to capital funding for the universities for use in infrastructure and special projects. The government also committed \$4 million to support the sharing of technology between the universities.

The budget reflects recom-

not decrease and remain hopeful that tuition increases will not be as dramatic as expected.

"The figures are different and we think that the universities should use that money to go directly to the students by decreasing the tuition levels they've already set," said Natasha Stinka, vice-president of the University of Saskatchewan student council.



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# M a k

OTTAWA (CUP) Rarely a day goes by without the doors of Youth Today opening and young people coming in to drop off their resumes.

The youth publication in Ottawa isn't hiring, but that doesn't stop young people from trying to get a job at the newspaper, said coordinator Louise Waldman.

"It's very depressing because we can't hire these people," said Waldman, who expects the job inquiries to increase significantly when summer starts.

"They're highly intelligent and motivated people looking for jobs eight hours a day. And there just aren't enough jobs out there."

Waldman considers herself fortunate to have a part-time job when 600,000 workers under the age of 25 are unemployed or under employed. But she is still uncertain of her future job prospects when she graduates with a Masters degree from the University of Ottawa in January, and doesn't know how she'll pay off her \$25,000 student loan.

"Most of the friends I graduated with aren't working in their field of choice. They're all working in dead-end McJobs, doing retail or telephone soliciting."

He's also unimpressed with the federal Liberal government's past youth initiatives and strategies dealing with the transition from education to employment.

"If you look at some of the employment programs around, they're so hard to access, you have to have a Ph.D. in bureaucracy just to fill out the forms for some of these programs," said Waldman.

Waldman is part of an increasingly disillusioned and disenfranchised baby-bust generation which feels governments are not effectively addressing the concerns of younger generations.

According to federal government statistics, youth unemployment (ages 15 to 24) today is almost double the national average at 17.9 per cent. That's up from 11.1 per cent in 1990 — a 61 per cent jump over six years.

And a Statistics Canada study released on May 24 concludes the Canadian labour market is so hostile to young people that one in five under the age of 25 had no work experience in 1996, a proportion that has doubled since 1989.

That was the lowest level in 20 years and there are no signs of a

turnaround.

### Remedying the Problem

The Liberal approach to youth under its current mandate has been to diagnose the problem through its latest ministerial task force report on youth, Take on the Future: Canadian Youth in the World of Work.

As part of a series of pre-election youth initiatives, the government announced last month it would spend an extra \$255 million to help young people get summer work.

To break the youth unemployment trap, Ottawa has set aside \$120 million to create 60,000 summer jobs over the next two years. The last \$135 million will be spent on 20,000 internship programs with the cost shared by private companies.

The Liberal commitment to youth is such that Prime Minister Jean Chrétien was quoted in Take on the Future as saying, "We want young Canadians to become active participants in the economy. They want jobs. They deserve jobs. Young people want to embrace the future not fear it. It is up to all of us to create that hope and opportunity for them."

The disparity between what the Liberal's say and the reality of youth is pronounced. A generation of youth is having trouble just entering the workforce in a meaningful way, Waldman said. There is an education crisis where everyone talks about the need for at least 16 years of education to get a job while funding in this sector is being slashed. And the increased student debt levels are also taking their toll with less and less kids attending post secondary institutions, she added.

"[The policies] tend to fizzle out because in the end they don't really address the concerns that the young people are raising," Waldman said.

"They pretend to or they claim to, but the end result is the fact that none of these problems have been resolved at all."

Pierre Pettigrew, minister of human resources development Canada, lauds his government's recent budget which he says makes post secondary education more affordable and increases funding for research and development.

Starting next year, the government will increase student tax credits, and students will get a longer, interest-free grace period after graduation before they have to start



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# For

# Issues

*Federal  
Liberals  
target  
youth  
for  
election*

by Nihal Sherif and Samer Muscati

paying off their student loans. The Liberals also plan to spend \$800 million improving research facilities at post-secondary institutions and affiliated hospitals.

"We will be giving youth 110,000 work experiences," Pettigrew said.

"Our economy is growing and this will translate into more jobs in the

future. I'm very confident," he said.

## False Promises

Jennifer Story, a national representative of the Canadian Federation of Students, which represents 375,000 students, says the Liberals are using sexy youth strategies to further their election prospects. She calls the strategy a smoke screen.

"They want to look like they're in tune with young people, but they're not," she said.

"They can't deny they've done nothing in four years about student unemployment. They can't deny they have a lousy track record when it comes to youth," she said.

Over the course of its mandate, the federal government has cut the

Canada Health and Social Transfer Fund to the provinces by \$7 billion over three years. Provinces decide how much of this lump sum will be used to finance post secondary education. The cuts have translated into a 30 per cent increase in tuition fees at many Ontario universities in just two years.

And during their first two years in government, the Liberals failed to live up to their Red Book promise to spend \$100 million a year on a Canada Youth Service employment program which would have placed 10,000 youth to work in community projects.

From 1994 to 1996, only 5,200 youth of the promised 20,000 — less than 30 per cent — had participated in the program.

"They didn't promise a lot and they couldn't even fulfill that," Story said.

"They're courting youth. They're trying to pretend that they're making a difference when it comes to employment, but they're not willing to put their money where their mouths are on the issue."

Bruno Roy, president of the Young Liberals of Canada, acknowledged that youth issues will form part of the Liberal platform in the next federal election, although he is still unsure of the exact details or

how the campaign strategy will unfold.

"It's going to be a hot issue during the election and will continue into the next century, into the next millennium. We're certainly looking to the future, with youth becoming more and more of an issue," Roy said.

And given some of the ominous prospects currently facing young people, it's no surprise. The grim statistics, coupled with the extensive media play of youth angst in the workforce and the education system, partially explain why political parties are openly flirting with youth as a campaign tool.

But Pettigrew staunchly disagrees with critics who claim his recent slew of youth-positive announcements were made with an eye to the next election. He says the youth initiatives will "absolutely" extend beyond the next federal election.

"We're acting now because this is the time to act," he said. "Our strategy is beyond the election so it is not at all related to the electoral calendar. Are we going to stop governing because we are going to have an election?"

Elly Alboim, a partner in Earncliffe Strategy Group which provides consulting services to political parties, explained that there are two levels of reasoning behind this strategy. First, attract significant numbers of young people under the belief that political partisanship forms early in life, and then attract their parents.

"The biggest generation of Canadians, which are the baby boomers, all have children who are in their late teens of early twenties, who are all confronted with this problem of youth employment," Alboim said. "It's rapidly becoming one of the most important issues and one that creates a high level of anxiety."

Waldman added that a consciousness of youth has developed over the past decade in political circles which has led to governments attempting to court youth through consultations that have largely been unsuccessful and tokenistic.

"This is a generation that is very humanitarian and very much committed to bettering society," reflects Waldman. "And I think it's a tragedy that it gets wasted because I think people feel as if nobody takes them seriously or nobody's listening to them."

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# McGill Video Festival reveals an array of talent

*This year's festival offers the most impressive distribution to date*

by Julien Lapointe

A rich diversity of directorial talents is represented at this year's Fourth Annual McGill Student Film and Video Festival. Spread over two nights, the festival presents some twenty-four shorts (selected from over fifty entries). Offering students the occasion to reveal their personal outlook on the video medium for a large audience, this year's distribution of videos is the most impressive so far. Unfortunately, the Cultural Studies program (the context within which many of these works are realised) is experiencing severe cuts and it is a regrettable possibility that McGill's only two production courses may not be offered next year. The organizers are hoping the festival's popularity will help generate interest in the McGill community for video production and dissuade the English Department from axing the production courses.

Among the several productions showcased at this year's festival, audiences can view a numerous amount of documentary and fiction shorts which explore a wide variety of subject matter. The emphasis is necessarily placed on artistic expression, rather than technical craftsmanship, the main constraint being that much of the equipment is dated and fairly basic. Also, financial pressure obliges the students to work almost exclusively with video; a less visually expressive medium than film. Despite such deficiencies, however, the resulting works have, in most cases, been made with impressive skill.

## Dramas and documentaries with an innovative outlook

For example, a short such as *Bethesda*, directed by Molly Mandell and adapted from excerpts of Tony Kushner's *Angels in America*, is composed of stunning images of Manhattan. The blending of black and white, some well-chosen angles and locations captures the mystical beauty of certain areas of New York. The filming of the statue depicting Lewis Carroll's Alice (in Central Park) is particularly arresting. The piece's unexpected triumph lies in its effective use of limited technical means. Mandell's expression is minimalist and simple; the result is arguably far more evocative than if, aided with more sophisticated equipment, she were free to indulge in any excess of style.

Works such as *Bethesda*, or *Pandora's Mirror* and *Cleveland* (both inspired from Samuel Beckett's *Rough For Radio I*) convey dramatic ambiguity, often enhanced by abstract visual images. For the festival, the students are required to adapt perplexing literary works for which successful transpositions to video (or film) seem improbable (at least for un-

dergraduate level). But it is the unlikeliness of success which, I suspect, provides the inspirational challenge for creativity. As with the limited technical means, the dramatic and thematic constraints represent a starting point from which the student takes the initiative steps towards forging his/her own directorial style.

The documentaries I viewed, by contrast, are far more rigorously structured around a central issue (generally a necessity for documentaries, as opposed to non-narrative fiction). Yet they don't rely on any realistic (false) objectivity, nor is their point of view too single-minded or subjective.

*Spunge*, for example, directed by Shawna Carley, maintains an intelligent balance between ideological engagement and factual observation. Carley, with absorbing clarity, documents the day-to-day life of Montreal's

downtown panhandlers. Using intimate facial shots, filmed with an unstable handheld camera (its adds to the visceral impact, thus

heightening the audience's engagement), she maintains a candid friendliness with her subjects which never grows patronizing for the sake of rhetorical social protest.

One of the many amazing things Shawna Carley's impressive documentary does is express an original understanding of a city we all thought we knew. Montréal's familiar locations (the businesses on Ste. Catherine, the corner of Prince Arthur and St. Laurent), with their stark, glaring colours, are shown to be menacing in their vulgarity and revealed artifice - the insipid kitsch is eerily crushing. Just as the panhandlers are oppressed by financial conditions and the erroneous social perception that they are useless, the city itself looms ominously over them. We see "our" Montréal as "they" experience it; no longer a beautiful place to live, but a frantic metropolis of hardship and frustration.

## The festival's original stance

When the organizers of this festival were asked what distinguishes the works from those of, for example, Concordia, they answered that this wasn't even a primary issue. McGill isn't competing with Concordia; it cannot, by fault of technical and finan-

cial facility. Rather, McGill's festival hopes to define itself on its own aesthetic terms. The video projects were described as an "opportunity to explore a different area of academia [...being] alternatives to traditional modes of study." More importantly, the video projects are an occasion to put into practice the eclectic cultural theories taught in courses.

A representative case of this is Marlo Miazga's *Where's Waldo?*. Merging post-modernist effects with meta-history, the piece develops a false inquiry into the president Kennedy assassination through the often perplexing use of TV footage, discordant editing and an ominous narrative voice, all of which creates a spellbinding (and threatening) confusion about the mystery of the already legendary killing. The hybrid result, composed of assorted forms of audio-visual expression, communicates the possible relativism of the video language - its eventual meaninglessness through surfeit of meaning. The ironic analogy, of course, is within the subject matter;

the Kennedy assassination is an icon of sixties America, hackneyed and exploited throughout the abundance of media reports, political analyses and sensationalist controversies, during the past thirty years. "Waldo"

could just as easily be the presidential victim or his alleged assassin - significantly lost in the crowd never to be found.

Possibly the danger of exposing such video productions to a larger audience is the problem of inaccessibility, especially as regards to the more theoretically based works. In certain cases the subtly expressed intentions, rooted within a particular set of theoretical speculations and aesthetic principles, will be beyond the uninformed viewer's grasp. This

is no reason to shy away from the intellectual challenge of thought-provoking works, though there are a few flawed cases where the director's inchoate artistry mars the clarity of the work, already difficult viewing given its intended complexity.

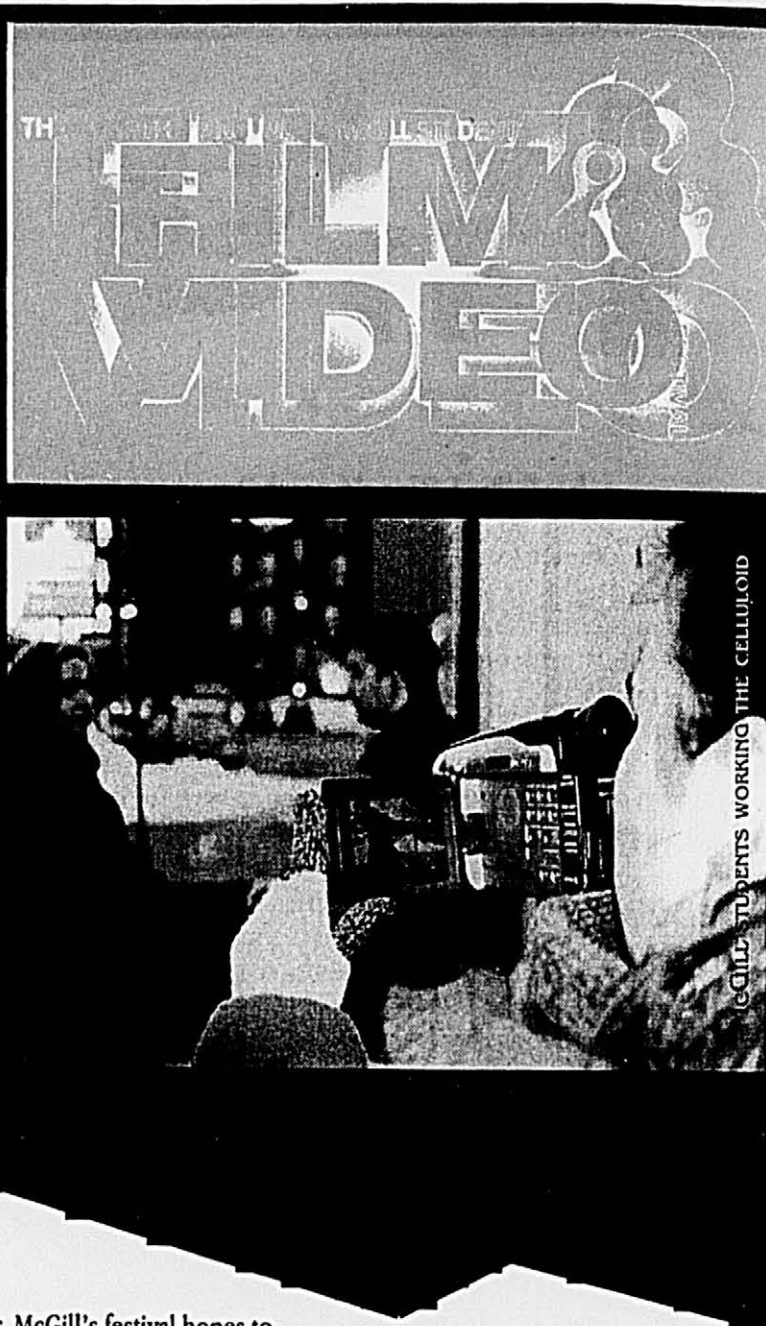
Discretion prevents me from indulging in any snide finger-pointing, but there were at least one or two shorts I viewed where the meanings seemed to me confused. But even in these unfortunate exceptions of awkwardness, the director demonstrates enough necessary technical astuteness to keep the audience engaged in the action. Dramatic structure, tone, camera positioning and editing all have sufficient appeal to maintain the interest of the spectator when the original script suffers from obvious flaws.

Whatever its few and minor shortcomings, the Fourth Annual McGill Student Film and Video Festival is a notable achievement, offering a vital new exposition of artistic expression at McGill. The festival owes much of its funding to various university groups or associations, such as AUS and Alma Mater. Yet Department cuts are still an eminent threat, so that the principal source of these works (i.e. the production courses) may not even be around for next year. The existence of the festival alone can't justify the necessity of the production courses. Among other things, with its short history it lacks the advantage of being a long standing tradition. The festival has yet to prove its durability, nor has it developed an enduring appeal to McGill students (for directors and non-directors alike). It has all the right talent, all it needs is a definite audience.

*The Fourth Annual McGill Student Film and Video Festival will be held on April 10 and 11, at 7pm in Moyse Hall (Arts Building, 853 Sherbrooke West). Tickets are 3\$ at the door (2\$ in advance).*

"The festival has all the right talent, all it needs is a definite audience."

"One of the many amazing things Shawna Carley's impressive documentary does is express an original understanding of a city we all thought we knew."





# No more laugh-"in"

by Nicholas Boston

## Lea DeLaria is not a role model

The objection DeLaria and others are quick to make regarding the "laugh now, cry *Out* later" antics of personalities like DeGeneres, is that they continue to kow-tow to straight, or at least mainstream, expectations.

"He (or she) who laughs last," the saying goes, "laughs loudest." Stand-up comedian Lea DeLaria is apt to take issue with such logic. The outspoken comedian, best known for her humor-

ous stand-up routines, musical revues and parodies of pop culture icons, has been in the business of making herself and other people laugh for 15 years. And all the while, she's been doing it as an openly lesbian entertainer — not a minor feat in a world where laughter is usually directed against those who can't (or won't) match the colour, texture, or cut of the social fabric. For DeLaria, being *out* from the beginning of her career expresses a wisdom greater in value than the kind gestured at by people in her profession who elect to court acceptance from the industry before taking the step of publicly declaring themselves queer.

Ellen DeGeneres, star of the television sitcom, *Ellen*, is the most recent case of a comic actor coming out of the closet at mid-career. Take a walk to your nearest newsstand, and you'll find a smiling DeGeneres on the cover of *Time* magazine with the words, "Yep, I'm Gay," splashed across her arm. The proclamation, which relates equally to both Ellens, on and off the screen, stands to once and for all clarify an uncertainty that's been lingering in the air (waves) for months. Having kept a long guarded silence about the truth of her sexual orientation, DeGeneres is now preparing to wear her identity on her sleeve.

"Who, other than Ray Charles, didn't know?" laughs Lea DeLaria. For queer "insiders," what might be the biggest joke in Ellen's prolonged choreography around coming-out is that everyone already knew. Even before the quips and rumours had begun to circulate among straight viewers, queer-sensitive watchers had picked up on the trail via 'gaydar.' The objection DeLaria and others are quick to make regarding the "laugh now, cry *Out* later" antics of personalities like DeGeneres, is that they continue to kow-tow to straight, or at least mainstream, expectations.

But there is a more interesting dimension to the Ellen coming-out process, one that is sure to incite debate from queer activists. In choosing to publicly negotiate her sexuality by way of her on-screen persona, DeGeneres afforded herself a sexual litmus test, complete with Nielsen ratings, through which to gage public opinion about her homosexuality.

DeGeneres has been able to test the waters in a way that pre-empted the public's insistence on categorization, one way or another. In the current cultural climate of ethical confusion that conflates cloning sheep with reproducing values, Ellen DeGeneres gets herself a doppelgänger whose obvious ambivalence does the work of wading through the muck of social codes. Through television's stupifying simulacra, an uncommon method of breaking sexual silences has now seen the light of day. But is this the mark of progress, or a veiled lack of conviction?

DeLaria thinks the latter. Back in December 1996, DeLaria predicted continued indecision on the part of DeGeneres' on-screen character, a reflection of the sitcom star's real-life choices. "I'm going out on a limb on the character thing," DeLaria remarked, "[I'll] say... if she does come out, she'll go back in." Although some might view such mobility as a prize, as the introduction of a post-Coming Out era in queer politics, DeLaria sticks to the hardline of coming out and staying out. At any rate, with Ellen now standing, for all intents and purposes, on the outside of the

closet, clairvoyance might prove to be outside the realm of Lea DeLaria's talents.

"Lea's the same in Sparta, Mississippi, as [she is] in Los Angeles," DeLaria tells me, alluding to the fact that she is never reticent to openly discuss her opinions regarding sex, among other things. DeLaria says she holds a lot of respect for her col-

leagues who refuse to be manipulated by the heterosexual entertainment business.

"You know, there are three of us comics whom I like to call the 'Gay Pariahs,'" she says. This triumvirate consists of Sandra Bernhard, Scott Thompson and DeLaria herself. DeLaria is proud to be in the company

of the other two personalities, largely because they both disrupted the standard in comedy by being *out* long before such expressions became mildly fashionable. "I mean, how long ago did *Kids in the Hall* go on the air?!"

Could it be that through some bizarre twist of fate, the hype built around the coming-out rituals of entertainers formerly known as straight makes it harder for entertainers to be upfront about their sexual orientation from the get-go? The possibility still exists, Lea DeLaria says, that the fanfare given to cases of midstream comings-out obscures the fact that several entertainers DeLaria among them have debuted on the scene as openly queer individuals. DeLaria and her fellow Pariahs, it can be argued, set the stage on which less confident colleagues now make media-saturated confessions of being queer.

What is at issue, of course, is the attitude the entertainment industry has towards queer visibility, regardless of its point of origin, and clearly that industry still insists that queers prove themselves as worthy people before any mention of homosexuality can enter the picture. While lesbian and gay comics implicitly challenge this assumption, mid-career outers draw their logic from it.

On the road, somewhere between Massachusetts and New York City, Lea DeLaria gives me a rundown, by phone, of her current show, *I Am Not a Role Model*. "It's an even keel between politics, sex, and music," she says. I ponder the contradiction the title of the show poses to Lea's philosophy of coming out. "I'm an entertainer," she says. "My job is not to present positive images of gays and lesbians. My job is to comment on the different ways I see gays and lesbians living in society." And as any comic will tell you, in comedy, timing is everything.

Could it be that through some bizarre twist of fate, the hype built around the coming-out rituals of entertainers formerly known as straight makes it harder for entertainers to be upfront about their sexual orientation from the get-go?

Lea DeLaria brings *I Am Not a Role Model* to Club Soda (5240 Parc) on April 26; 20h. Tickets are \$15 (students) and \$18 (general admission). A portion of the proceeds go to CASM, the Women's Centre for AIDS Services in Montréal. Info: 790-1245.





# Alien8s Stomp 2112

by Jay McCoy

Labels. The rising phenomenon on the Montréal scene has been hard to ignore of late. It prompted me to talk to some of the people who have taken it upon themselves to set up a business to release "underground" music, about which they are passionate. All four labels that I interviewed shared one factor: they love the music and want to see it out, not just in Montréal but everywhere. All of the people that I interviewed have full time jobs outside of running their label, but felt that there was a specific need in Montréal and in Canada that their label could address.

This is, of course, where the similarity begins to disintegrate. The scope and musical interests of the four labels are fairly divergent. 2112 represents "kick ass" new school punk, Stomp represents "the only Canadian Ska label", 514 releases electronic music "with a touch of humour", and Alien8 rounds out the pack with extreme music and/or noise.

The process of starting up and keeping a label going until it can stand on its own requires money and time. The investment between the four labels varied depending on the individual characteristics and intentions of the label. As with 2112, it is possible to get formal financial backing, but most of these labels started with at least five thousand dollars from their own wallets. Government grants are also available to help the funding of a CD. When a label acts on behalf of the artist to get this grant, the chances are much greater than those of an unknown band applying themselves.

This doesn't mean that you can't print 500 or a thousand copies of your favourite band for less, but two grand is probably getting pretty close to the low end of things. Don't despair: as Matt from Stomp Records and the Planet Smashers says, "We've never been more than five thousand dollars in debt, and we're doing fine now." The unexpected can and does happen: 514 records ran into some unforeseen legal costs because of a bureaucratic mix-up with their name. Start up expenses include: layouts for CDs, promo materials, the cost and time of correspondence with bands - especially in the case of Alien8, - mailing orders, setting up web pages, and obviously the CDs themselves. In terms of time, it is probably reasonable to assume that the label requires at least twenty hours per week.

Distribution is another consideration of the fledgling label. Here's where the next link in the business comes in: the distribution label.

2112 have a healthy rela-

tionship with Cargo, who are apparently great to work with, and Stomp deal with the able Sonic Onion out of Hamilton for Canada and Labyrinth International (Rotz Records) for the States. 514 release with Select, who also release for Céline Dion and thus still have a little bit to learn about the techno market. Furthermore, you can find 514 products in HMV but not in the DJ oriented smaller shops, such as those on the Plateau. As a francophone label they are also looking at breaking into the market in France. Despite the fact that Alien8 have released two Japanese artists, they sell mostly to the States.

Alien8 is unusual for exactly this reason. Unlike the other labels they have devoted equal attention to local and non-local artists and their market is presumably less locally

oriented. This is intensely positive however, for the local consumer, as the music they release is usually found on more expensive and occasionally imported labels. The sold out *Akasha Gulva* is the least expensive Merbow release I have ever seen in Montréal stores.

Another major responsibility of labels is to advertise for their artists. A favoured method of this is the record launch. In collaboration with their alter ego Greenland Productions, 2112 recently did a simultaneous launch of both their new albums and the label itself. 514 records put on launches at Groove Society and in a smaller lounge in Québec city, and would like to do some of the techno festivals in France. Last month Stomp was busy promoting themselves with a month of hugely successful Saturday ska

shows at the Cabaret and Jailhouse Rock, bringing in their Ontario artists to support or headline shows. Alien8 plan to support a show in May of three of the artists on their label, Keiji Haino and locals David Kristian and Knurl.

Getting stuff played on the radio and in clubs is also a prime goal of the labels. Martin from 514 records tries to guest DJ on the local radio circuit as often as possible and is a DJ on the local club scene. CKUT and CISM seem to be the most obvious of radio stations that will play underground music - their format alone almost guarantees that there is a forum for whatever music these four labels, or indeed any label, produces. As a DJ for a show on CKUT, Gary from Alien8 can sometimes slip in a piece from his label, or promote upcoming shows. Other meth-

ods of advertisement are the obvious local papers, the Toronto monthly *Exclaim!*, T-shirts, flyers, posters and promo materials sent to these people for review. It is interesting that only Stomp mentioned cheap ads in zines.

A question that I asked all of the interviewees - without any irony intended - was how they regarded the recent attention that the media and buyers in general have given to the label in itself, rather than to the artists on it. In short, are labels now an indicator of taste? Obviously this question really only pertains to the smaller, more specialized labels: as it was pointed out to me by Martin from 514, it doesn't mean a whole lot to say that you listen to Atlantic records, but when you say you're listening to say Paper Records, someone else can tell what type of

## Chinese, Jews and the American way

### *Gish Jen's Mona in the promised land*

by Mike Cullen

Suburban middle America is the bread and butter of fiction these days; so much so that it's hard to distinguish quality work from the slur of similarly-set narratives that are reproduced. Gish Jen does not create one of these however, she adds the following ingredients: one first and second generation Chinese family with a precocious, intellectual daughter (the main character, Mona) in a predominantly Jewish suburb. But hold on, that's not all. She adds some sharp inter-generational commentary, reflections on various immigrant experiences, inter-ethnic relations, teenage angst, and a main character that struggles between her Chinese heritage and her newly adopted Jewish identity.

That's just a smattering of the dimensions of life that Gish Jen deals with in *Mona in the promised land* - all in a successful manner too. In a heartbeat, Jen plunges beneath Mona's seemingly normal, middle class world, and immerses us in Mona's stranger-than-usual experiences of growing up. Gradually, Jen introduces comparisons between the alien-ness of the Jewish experience, the Chinese experience and

the immigrant experience. So married are these factions in the novel that there is almost an unspoken statement of congruency - that those experiences are similar or realistically comparable. Some of those experiences include a ghettoized, suburban lifestyle, cultural traditions that are historically ancient and of geographically distant origin which separate them from mainstream American society and daily personal challenges to their cultural heritage.

Mona's conversion to Judaism is a notable event that may cause some surprise. Not only is Mona a "goy" (a Jewish term for a non-Jew) but an Asian(!). This conventionally unfamiliar combination conjured up by Jen is not only an attempt to jar the reader, but also aims to expose the prejudices and stereotypes that members of each culture may unknowingly harbour against each other.

This subversive inference of similarity between the two cultures is also subject to Jen's disarmingly perceptive humour about the state of each those "newly American" experiences. Mona's "switch" to the Jewish religion exposes a whole other realm of cultural and existen-

tial consciousness that is juxtaposed neatly with the Chinese or Asian immigrant experience.

The intensity of those seemingly insoluble sets during a period we know of as being the identity-questioning years is portrayed in an alarmingly funny way.

Witness an exchange between Mona and her first generation mother, Helen:

"Jewish is American," Mona says. "American means being whatever you want, and I happened to pick Jewish."

[Helen:] "Since when do children pick this, pick that? You tell me. Children are supposed to listen to their parents. Otherwise, the world becomes crazy. Who knows? Tomorrow you'll come home and tell me you want to be Black."

On top of the ethnic/religious identity issues, Jen squeezes in the American principle of personal freedom to choose your identity. The author reminds us that Mona's parents arrived in America from what some Westerners may perceive as a brutally repressive, communist regime. Thus, in the process of reading *Mona in the promised land*, the reader must constantly sort out

what amount of Mona's identity search is due to her new American freedom as opposed to her Chinese heritage, her Jewish adopted identity, and adolescent musings.

So instead of the usual teenage angst scenario of daughter-versus-mother conflict that appears on the surface, the real tug of war is in the main character's mind.

However, even when Mona is portrayed as being sure about things, the humour of her predicament shines through:

"Of course I'm Chinese," Mona says, helping out. "I'm Chinese American."

'And your parents?' continues Miss Feeble, pushing. 'They're Chinese too?'

'Of course,' Mona says. 'They're immigrants.' She knows as she says this, naturally that her parents would never use that word for themselves. 'They think that means people who try to bring live chickens on buses and don't own real suitcases.'

Even the Chang's misconceptions about their own lot is amusing fodder for Gish Jen's very funny narrative on a unique take on middle American suburbia.



# New Labels!!

house music you listen to. On the whole, the general consensus seemed to be that smaller labels that are run by a few people reflect their individual taste: someone who buys a Stomp product knows that it is a primarily ska oriented label, just as an Alien8 consumer would (hopefully) know that the CD will probably be noise oriented or at least quite challenging.

Despite the fact that labels are ostensibly involved in the business or marketing aspect of things, the prevailing feeling was a D.I.Y. attitude towards releasing music that you think otherwise would be overlooked or entirely ignored. In the case of Stomp, the label itself thrives on input from their bands and other people interested in local ska - D.I.C. Do It Collectively.

## Discography:

### Alien8:

Merzbow: Akasha Gulva (sold out), Aube: Cardiac Arrest. Upcoming releases planned for Keiji Haino: So Black is Myself, Merzbow: Space Metalizer and full lengths from Masonna, Bastard Noise, David Kristian, a split Knurl/Aube and a compilation.

### 2112:

10 Days Late: Sticky Fly Trap, Men O' Steel: Can I Have Piece, Reset: No Worries, XLarge: Living Large, Shades of Culture: Payin' Rent, and the upcoming Bad Brains related work Stealth: Death of the Brain

### 514:

Pat and Phick Sometimes I'm Happy, Juicebox Miniputting Bingo Bowl-ers and two 12 inches coming out this weekend.

### Stomp:

All Skanadian I, Planet Smashers (eponymous), King Pins On the Run (out of print), All Skanadian II, Whole Lotta Milka Got Milka, Flashlight (eponymous), Time Machine (a Canadian garage compilation), Gangster Politics Dawn of the Mafia. Upcoming releases from the Planet Smashers, JFK and the Conspirators and the third installment of the All Skanadian series.

## The creative circle



by Nicholas Boston

*McGill literary  
journal  
Montage  
experiments  
with the  
creative  
process*

If, sometime next week, you happen to see a display table set up in the Arts Building with small, neat piles of nicely bound books on top of it, please stop and take a look. The books are the 1997 issue of *Montage*, a journal of creative writing and photography produced by McGill students. Aesthetically, the journal is an impressive accomplishment, reminiscent in its layout of the British journal, *Granta*.

*Granta* began in a basement in Oxford, England, where the original editors were all students at the University of Oxford. In time, the publication grew to what it is now: a highly regarded journal of original creative expression from notable international contributors. *Montage* has a similar feel, and with any luck, a similar future.

Kate Gibson, co-Editor-in-Chief of *Montage*, says they experimented with the editorial process, encouraging contributors to participate in the editing of their own work. In this sense, artists got an opportunity to extend their field of knowledge, and to have a say in how their pieces

were worked with, restructured, and ultimately received and read.

Gibson says that the selection of submissions was not an elitist process. Submissions were welcomed from everyone, and the process was open to all.

This time around, the editorial collective agreed upon a theme for the publication. They offer their readers a collection of works that all reflect the idea or feeling of "cycles of rise and fall".

In terms of distribution, *Montage* will be available free at various venues on the McGill campus, and in selected bookstores or book-friendly spaces around the city of Montréal. Jonathan Downar, the other co-Editor-in-Chief, has hopes of driving across the country with a stack of copies of the publication to be distributed at random, which, ironically, is a tactic that the founders of *Granta* had resorted to in the early days.



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# Towards a renewed McGill

## Shapiro's second set of recommendations to be discussed at Senate.

by Zachary Schwartz

He's done it again.

Two and a half years after releasing his controversial discussion paper "Towards a New McGill", Principal Bernard Shapiro has released his second discussion paper on McGill's future.

Entitled "Renewal at McGill", Shapiro released the 12 page draft in March to "broaden and make more explicit the understanding in the name of which McGill can continue to renew its academic mission. . ."

It's all part of Shapiro's vision that McGill must change drastically in the face of draconian cuts imposed by the federal and provincial governments.

But many students are unsatisfied with his solutions.

Under the ominous heading of Financial Autonomy, Shapiro points to "continuous reductions in levels of public financial support. . ." to justify his proposal that "McGill should seek to develop alternative sources of funding to sustain the quality of its programmes as well as its intellectual autonomy."

Some of the economic measures mentioned in his report include ensuring that all academic programmes are "economically sustainable", and "redefining the traditional partnership of government, the private sector and students and their families." This so-called redefinition of the relationship between McGill and its students is already under way, with the proposed new administrative fee of \$255 for every student.

### Economics first

To Post-Graduate Students' Society VP University Affairs Anna Kruzynski, Shapiro's emphasis on McGill's financial autonomy is misplaced.

According to Kruzynski, McGill is making a mistake by "buying into the idea of no support from the government for education."

"He wants to ensure that McGill is not dependent on the whims of the government.

Over the short term there's not much we can do [about inadequate government funding]. We have to take a long term view of getting a new government," says Kruzynski.

Kruzynski argues that the administration should not passively accept the cuts, but should join students in their fight for affordable, publicly-funded education. She believes that McGill's administration should be using their respected voice to educate the public on the importance of a public university system. "When hospital funding is cut, people feel it the next day. But when education funding is cut, it takes years for the effects to be felt."

### Excellence at all costs

Graduate students are also wary that the shift from public to private funding may give corporations too much say in the kind of research done at McGill; a potentially dangerous prospect for academic freedom.

At first, Shapiro would seem to agree. In his report, Shapiro says that curiosity-driven research should take precedence over productivity and applied research. He stresses that "special attention [should be] paid to the importance of curiosity-driven research in all areas despite the increasing preference of funding agencies for the short-term productivity of investments in research and the more obviously applied needs in science, medicine and engineering."

Despite this apparent warning that a shift from public to private funding could compromise McGill's scholarship, Shapiro's report goes on to suggest that McGill should develop "new revenue from new products and processes based on our work."

While Shapiro emphasizes excellence and high standards of scholarship in his report, Kruzynski points out that "Renewing McGill" makes no mention of any commitment to ensuring that the education offered at McGill

remains public and accessible.

### Pushing Public Policy

Meanwhile, a student occupation of Shapiro's office ended last Friday, one day after the administration offered to meet with the occupiers, but then refused their request for the meeting to be public.

Students had occupied Shapiro's office in reaction to the proposed deregulation of international student tuition and the new administrative fees. These budget proposals are currently being heard in McGill's Senate and will be voted on in the near future.

"We are sick and tired of university administrators making policy through budgetary

procedures," said occupier Mike Toye. "Canadian and Québécois students will no longer tolerate administrators who try to 'push public policy' toward private education."

Shapiro's original proposals for a smaller and more elite McGill, outlined in "Towards a New McGill", were met with much criticism. Graduate and undergraduate students released a number of discussion papers, and a subcommittee of Senate suggested a university-wide open forum to discuss McGill's future.

But over the summer, Senate voted against such a consultation.

Shapiro's recent "Renewing McGill" will be discussed at an upcoming Senate meeting.



HELLO DR. SHAPIRO, YOU MAY NOT HAVE HEARD OF US . . .  
WE'RE STUDENTS

## Top Ten Titles Discovered on Shapiro's Bookshelf (found by occupiers)

10. *Universities and the Future of America*

9. *Focus on Fees*

8. *Beyond Freedom and Dignity*

7. *Public Purse, Public Purpose*

6. *How to Lie With Statistics*

5. *The Transition*

*From Elite to Mass*

*Higher Education*

4. *Inequality*

3. *The Children of Light and the*

*Children of Darkness: A Vindica-*

*tion of Democracy and a Critique*

*of its Traditional Defenders* (his

copy was heavily underlined)

2. *Beyond the Ivory*

*Tower: Social Re-*

*sponsibilities of the*

*Modern University*

1. *The Bell Curve* (he was reading it when they walked in)



A GLIMPSE OF THE OCCUPATION FROM THE INSIDE





# A defense of euthanasia

*Philosopher Judith Jarvis Thomson speaks at McGill*

by Mark Ratner

Moot court was buzzing Wednesday as the Faculty of Law presented a lecture by Massachusetts Institute of Technology Philosophy Professor Judith Jarvis Thomson.

The lecture was the Law faculty's fifth annual Lecture in Jurisprudence and Public Policy.

"This is an issue that is being debated in Canada and is now before the U.S. Supreme Court," said Jeremy Webber, Associate Dean of the Faculty of Law in his introduction of Thomson.

Thomson, who is most well known for her 1971 article "A Defense of Abortion," spoke on the moral permissibility of physician assisted suicide (i.e. euthanasia).

In the talk, Thomson brought up the current debate over euthanasia and noted that right now "doctor assisted suicide is illegal in both Canada and the U.S."

Thomson's purpose was to defend euthanasia against charges of immorality and to show that "some of the objections to the legalizing of the process," of euthanasia were wrong.

She pointed out there are types of doctor assisted suicide which are not in question, as most reasonable people agree they should remain legal.

Included in the discussion are both the sentiments that patients should have the right to request the cessation of lifesaving medical treatment, and the right to have the lifesaving process not undertaken.

"These are already legal," said Thomson, adding that the cases in question are those where a patient either requests a prescription of ei-

ther a lethal drug or a lethal injection.

Thomson gave several reasons to support her contention that no such distinction exists. One of them was to reject the notion that the difference between removing a patient from life support and administering medication was the same as the difference between killing and letting die.

ister medication with the knowledge that the patient's death might result.

In a brief question and answer period that followed the talk, questions concentrated on more general issues about doctor assisted suicide than those more specific concerns brought up by Thomson.

One person objected to Thomson's pro-euthanasia stance.

"For the physician, the enemy is death," he said. "He must not give into death, rather he must fight death."

Amy Sepinwall, a U3 Philosophy and English student said that the debate has not considered the rights of the patients. Sepinwall felt that if a patient really wanted to die, then they should be allowed to do so.

"Why is it needed to examine the reasons why the patients want to die?" she asked.

Thomson responded by stating that a patient wanting to die was not enough of a reason for allowing the assisted suicide to take place.

"A patient could just be suffering from depression," she said.

Margret Somerville, of the McGill Centre for Medicine, Ethics, and Law, a well known Canadian opponent of physician assisted suicide, applauded Thomson.

"This is one of the best arguments in favour of euthanasia that I have heard," she said.

However, she maintained that the talk did not win her over, as she is still an opponent of euthanasia.

"Thomson's case is best at the individual level, but what I'm concerned with is the general level," she added.



JUDITH JARVIS JOHNSON

She argued that, in fact, there was no such moral distinction. "The fact that one kills and one lets die are of equal moral weight," adding that "this distinction does not make a moral difference in this case."

For example, she explained it was wrong to consider the act of pulling out the plug of a patient on life support as a case of letting die rather than killing. In fact, removing life support is in reality a means of bringing about death.

Thomson also addressed the argument that states' doctor assisted suicide should be allowed only in cases where the doctor's intention is not to kill patients but to admin-



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Les personnes intéressées à collaborer à ce domaine de la recherche éthique sont priées de prendre contact avec:

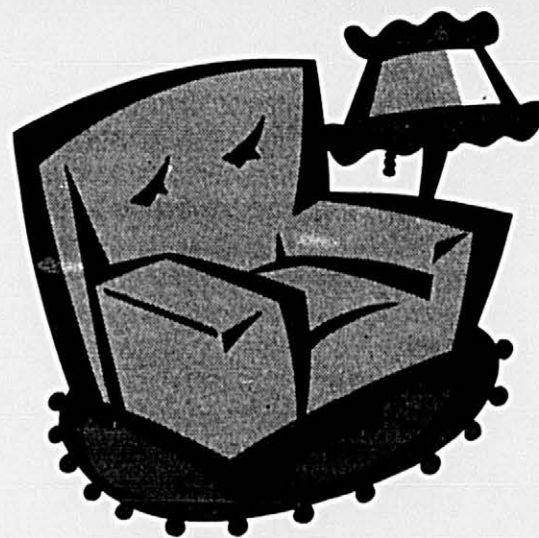
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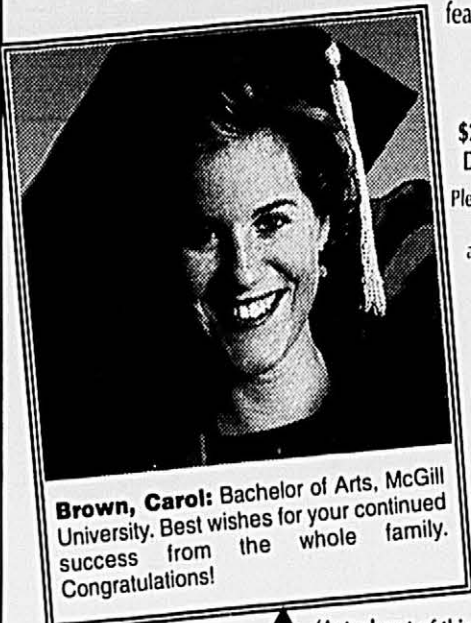
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# HAPPENING

by Lili Ibara

## Insects and Interference Manon Labrecque video exposition

The dancing, performing, and video skills of Montréal artist Manon Labrecque will be on display Thursday April 10 at seven. Labrecque's training has been in performance, dance, and fine arts. However, in her latest work, "En deca du reel," she adds video manipulation to her repertoire. Through deliberately adding interference to the image and sound of the film she hopes to address their relation.

Labrecque chooses self-portraits as her subject, and films them so as to "recreate monstrous beings ready



Manon  
Labrecque

to dissolve themselves in electronic matter." This process allows her to explore the ways in which the body is transformed by video.

More expansively, she wants to illustrate the ways in which one's daily life is controlled by mechanical forces.

Six of Labrecque's other videos will be shown along with "En deca du reel." She titles this exhibit after lines from Jean de La Fontaine's fable *The Cicada and the Ant*: "The cicada, having chirped her song all summer long, found herself bitterly deprived when the north wind arrived. ..."

The exhibit runs Wednesday to Sunday, noon to five, from April 10 to May 18  
OBORO Gallery, 4001, Rue Berri, local 301 (514) 844-3250



### Thursday, April 10

The Poetry participants in the Reynolds Creative Atelier will read their work at 19h in the basement of Thomson House (3650 McTavish). Admission free. For info. call Marta at 848-0209.

### Friday, April 11

Professor Edmund Ghareeb will speak at *The Kurdish Situation and Changing Regional Realities* at 14h30 in the ICAS seminar room 24th floor, 2020 University McGill University.

### Monday, April 14

The Mount Royal Symphony Orchestra presents Mozart, Beethoven, and Bruckner at 20h at Saint-Joseph de Mont-Royal. 1620 Laird Blvd., TMR. For info: 345-9595.

### Wednesday, April 16

The Centre for Developing Areas Studies offers *The Changing Cuban Economic Relations With The World Capitalist Market* — a brown bag seminar series on International Development by Antonio Romero Gomez (3715 Peel) from 12h30 to 13h30.

### Friday, April 18

bash at Gert's Pub.

### Saturday, April 19

Musica Camerata Montréal presents "Third Brahms concert" at 20h at Redpath Hall (3461 McTavish). Info: 489-8713.

### Sunday, April 20

The Mike Allen Quartet performs at ISART (263 St-Antoine west). General admission \$10, student admission \$8. 20h30 Info: 393-1758.

The Montréal Assault Prevention Centre offers ACTION, a self-defense course for women. \$75 per person. The Centre also offers the course on April 27 and 29. For info: 284-1212.

### Thursday, April 24

The Queen Elizabeth Health Complex (2055 Northcliffe) offers a discussion group for separated and divorced men and women for ten weeks. Information and Registration: Nancy Montgomery at 937-5351, ext. 34.

### Sunday, April 27

Punch Drunk performs at 20h30 at ISART (263 St-Antoine west). Admission \$5. Info: 393-

1758.

### Tuesday, April 29th

The Temple Emanu-El-Beth Sholom Entre Nous (Seniors) Group presents "Music, Therapy or Magic" by Mari Benveniste. 13h at Temple Emanu-El-Beth Sholom (395 Elm Avenue Westmount). Prior to the presentation there will be a brown bag lunch at 12h. Info: 937-3575.

The Catholic Community Services will be offering a discussion group for single parents at the Queen Elizabeth Health Complex (2055 Northcliffe) for eight weeks. Information and Registration: Nancy Montgomery at 937-5351.

### Tuesday, May 6

Hosted by The Friends of the Library, Dr. Eric Ormsby will speak at the annual F.R. Scott Lecture *Poetry as Isotope: the Hidden Life of Words* at 17h30 at Moot Court (3622 Peel Street). Admission free. Info: 398-4677.

### Ongoing

All McGill students, Faculty, administrators or staff that are interested in the concept of setting up an Institute for the Study of Peace at McGill. If interested, please contact, in writing David S. Rovins at 2035 Mt. Sauvage, Ste Adele, Gc. JORILO.

The temporary exhibition *Montréal en couleurs* will be shown at Centre d'histoire de Montréal. The exhibition runs from April 12 until June 15. (335 place d'Youville, Old Montréal). Info: 872-3207.



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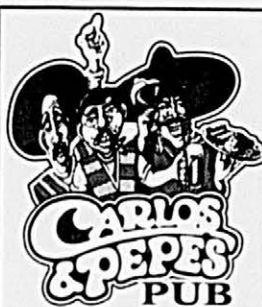
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# Philosophical veils

by Noémi Tousignant

## *Derrida's visits his "amis de Québec"*

Jacques Derrida's visit caused quite a stir in Québécois intellectual circles last week. Originally from Algeria, Derrida is one of the most prominent and controversial contemporary philosophical thinkers of our times as the main creator and chief proponent of 'deconstruction,' a school of philosophy which he originated in France in the late '60s.

The school aims to displace the focus of the Western metaphysical tradition. His rare visit to Montréal was marked by two public events organized by Alexis Nouss, a professor of philosophy at Université de Montréal, and Gad Soussana of the Université de Québec à Montréal.

The first event was a seminar which took

place at the Canadian Center for Architecture (CCA) on April 1. The event was attended by approximately 150 invitees from a variety of academic fields, reflecting the width of the scope of Derrida's work. Deconstruction has been used as a philosophical tool to develop anti-essentialist positions and is often praised for its various applications. Notably, by ques-

tioning the binary foundations of the Western metaphysical tradition, deconstruction has exerted a significant influence on feminist theory.

The seminar, which revolved around the question, "Dire l'événement, est-ce possible?" was opened by Nouss and Soussana, who delivered presentations on the question before Derrida was given the floor.

Derrida addressed the subject of the seminar playfully by commenting on its grammatical composition and on the implications of its interrogative form. He extended his gratitude warmly to the CCA, especially to the centre's Phyllis Lambert who invited him to speak at the centre, in conjunction with some comments on the relevance of architecture to his works. He also expressed affection for his "amis du Québec," to whom he referred as the motivation behind his visit, and appropriately continued his reflection in the context of the question using notions of friendship and hospitality.

The concept of the "event" has a historical importance attached to it in the context of philosophy as an occurrence which is sudden and unpredictable. "L'événement," said Derrida, "c'est ce qui rompt l'attente," associating the notion of the event with the idea of a break. With his renowned skill and spontaneity, Derrida proceeded to deconstruct the notion of the event by constantly questioning the words we use and the position from which we debate "concepts." Like the notions of "gift," "forgiving" and "hospitality," he argues that the "event" is only possible under the pre-condition of its impossibility. In this way, he showed how we can constantly question the use of words whose meaning we take for granted.

The second event, a lecture held at the Bibliothèque Nationale on the following evening, was open to the public. Admission was free for those who went to pick up their tickets during set distribution times, but extra tickets were being scalped on the street before the lecture. Derrida managed to set a personal tone even in front of a large audience by reading an autobiographical text which he had written about his travels to South America. The reading of the text, which was divided into three parts - Buenos Aires, Santiago de Chile and Sao Paolo - lasted nearly two hours. The poetic narrative revolved around the theme of the veil, while delving into childhood memories showed his recent growing interest in his Jewish heritage.

The last part of the evening, a question period, was closed by a comment on the European Writers' Parliament, which was recently held in Strasbourg, and on Derrida's role in the opposition to fascism in France. This comment was especially appropriate in the context of the announced theme of the discussion, "questions de responsabilité," since it pointed to Derrida's political engagement, which is often overlooked in his work.

## *Off the darkroom floor...*



## **"Puppy Love"**

by Netami Stewart



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In early June we will be mailing out your Fall 1997 session statements. Please read them carefully and follow the instructions to avoid a late payment penalty for the Fall term. This year your minimum payment for the Fall will be due by August 18, 1997.

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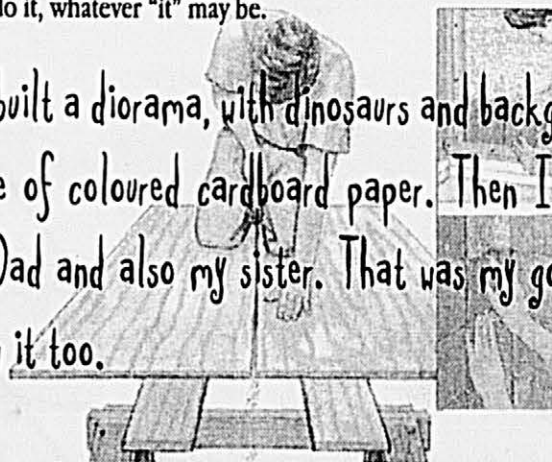
## Comment

I saw your sister dash into her room with a stack of photocopies and a stapler. Your brother has been mumbling something fierce about a community recycling program of late. And didn't your Mom just buy a four-track?

Sometime, somewhere — some say in Duchamp's Readymades, others say in the New York underground art scene of the 1960s, and still others say in some anonymous garage — someone came up with a bright idea, or perhaps two. First, art can be anything. Second, anybody can do it. Along the way, someone strung together a cryptic acronym: DIY.

What does Do-It-Yourself mean? The term has since been applied to everything from music to home renovation, with good reason. Whether you consider it an aesthetic, a movement, an ethic, or an attitude, it is basically the empowerment of the individual to do it, whatever "it" may be.

I once built a diorama, with dinosaurs and backgrounds, and trees made of coloured cardboard paper. Then I showed my Mom and Dad and also my sister. That was my good day. My friends saw it too.



But why bother to Do-It-Yourself? After all, there are millions who'd love to do it for you. EMI has an entire roster of artists itching to scratch your itch, the Musée des Beaux Arts wouldn't mind having another "Friend of the Museum," and SSMU organizes a student rally at least once every few years, so my sources tell me.

Do-It-Yourself because you can.

There has been no incontestable empirical evidence that the average individual cannot write poetry, run a business or, uh, start an SSMU club. Indulge in the obscene joy of creation, and you may discover that what you produce is more enjoyable than what's already out there. Others — your potential adoring fans — might agree. And if not, who cares? That's the beauty of DIY. It doesn't necessitate talent (though talent helps); it only requires equal parts resourcefulness, motivation and know-how.

The first two ingredients are largely up to you, but the third is a little more tricky. The next 21 pages offer a little help.

To quote someone, "Those who can, do; those who can't, teach." This issue falls somewhere in between.

- Mike Cullen, Kevin Siu, Zachary Schwartz

volume 86 number 56

# McGill Daily

editorial offices:  
3480 McTavish St., Montréal, QC, room B-03, H3A 1X9  
business and advertising office:  
3480 McTavish St., Montréal, QC, room B-17, H3A 1X9

business manager:  
Marian Schrier  
assistant business manager:  
Jo-Anne Pickel  
advertising management:  
Lety Mallo, Boris Sbedov  
advertising layout and design:  
Mark Brooker

editorial:  
(514)-398-6784  
business/advertising:  
(514)-398-6790  
fax:  
(514)-398-8318  
email:  
daily@generation.net

co-ordinating editor:  
Idella Surino  
features editor:  
Sonia Verma

co-ordinating news editor:  
Zachary Schwartz  
co-ordinating culture editor:  
Kevin Siu  
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daily translators:  
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office co-ordinator:  
Andrea Cooke  
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Mark Narron  
information editor:  
Vlad Nabok

issue co-ordinators:  
Mike Cullen and Kevin Siu

contributors:  
Stefani "Stef" Balinsky, Cameron "Silent But Deadly" Booth, Lori "Blow Up" Braun, Sarah "Bridging the Gap" Ewing, D'Arcy "Nepotism" Grenval, Ned "Gimme Some" Houey, Jameela "There Are Vacant Spots On The Ed Board" Jeeroburkhan, Anna "Chitch" Krucynski, Julien "La Fouque" Lapointe, Jean "Welcome Back" Liaw, Jessica "Alley Mascar" Lim, Paul "Karl" Reeve, Chris "Go To Gao!" Scott, Noémi "Gnome Is A Poor Nickname" Tounignant, Jane "Tremble" Tremblay, Tim "I Don't Know Where Your Last Name Begins" van Wijk

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Tim van Wijk and Noémi Tounignant

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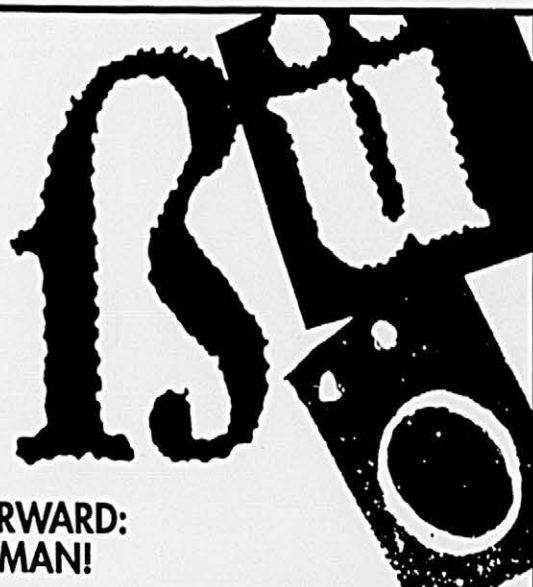
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# Celluloid dreams for cheap

Somewhere along the margins of the mainstream film industry, there is, believe it or not, room for an artistic alternative.

Young students with creative aspirations are not without hope if they wish to try their hand at film making, and possibly show their work to the public. Film and video production is not without its expenses. But short-length features remain nonetheless a viable practice for whomever has the tenacity (and sufficient cash) to test their skills.

Assuming one has the fundamental technical "know-how" to shoot a short film, the easiest starting point for McGill students is at the Instructional Communications Centre (ICC), located in the basement of the Leacock building. VHS camera rentals cost \$28.50 per day, a small price in comparison to professional rental stores.

Additional equipment such as microphones and lighting are also available at ICC.

For higher quality equipment, as well as the possibility to work in the actual film medium (as opposed to video), one can always look up businesses in Montréal.

Names and addresses of possible stores are listed in publications such as *Qui Fait Quoi*, the *Canadian Film Yearbook*, and *Kemp's Film, TV and Video Handbook*, all available at the McGill library.

With regards to editing facilities, students may find suitable equipment at ICC (at the 550 Sherbrooke location). But there is also the option of editing footage somewhere off-campus, some of which offer special services as well. For example, at Maruty (1500 de Maisonneuve), for 15 dollars an hour, title credits can be added to a project. There is also the opportunity to use an 8-track — multi-tracks to blend several sounds. Unfortunately, Maruty, as with ICC, limits itself to video.]

Similarly, students not intent on making large investments may find themselves constrained to work with video rather than film.

This is not a major problem until one has to find distribution. Of course, if you wish to screen completed video productions for yourself, (at home for example), video is

hardly worth reproach.

However, as far as reaching a larger audience is concerned, video is at a disadvantage in comparison to film.

Most international, as well as local, short-film festivals, for example, are wholly appropriate venues for debuting film directors. But they are also exclusively designed for film. Such discrimination isn't just the result of an attachment to the tradition of film.

Film is, financial expenses notwithstanding, a preferable medium to video. The visual components of film are usually more evocative than video and the degrees of variance for the intensity of a hue (not to mention contrasting hues) are larger, allowing for a more subtle visual expression. In short, film looks nicer.

However, with regards to students, such technical precision isn't necessarily a primary issue. But there exists fewer opportunities for video than film on the cultural scene. Although certain festivals — like the McGill Film and Video Festival held last week — are opening their doors to various media, larger scale organizations, such as

France's Clermont-Ferrand, Finland's Tam Pere, or Montréal's Festival international du court-métrage are more favourably predisposed to film.

When money is an issue in filming, time is often of the essence. Production and post-production work can often take an extended amount of time, though this is never a predetermined factor. A student I spoke to, who presented a 20 minute short at the McGill festival, informed me that his work required four hours of shot tape. Shooting lasted some two months (albeit interspersed with other school work). Finally, editing extended up to 60 hours.

His experience is by no means unconditionally representative of independent film making, though the process of work is often long and challenging. Then again, working in an artistic medium is by definition a trying job. This difficulty is partly what makes production so exciting for film and video aficionados.

And overcoming the odds is the first merit of artistic talent.

Opportunities are promising for debuting film directors



DAILY PHOTO BY DAVE RYTHIER

THE FRIENDLY, IF SOMEWHAT RETICENT, FOLKS AT ICC.

by Julien Lapointe



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# Connecting 'zine scene

by Jessica Lim

**E**ver wonder who the phantom mastermind is behind those free zines you find at cafés, shows and book stores etc.?

Well, it's not some altruistic mainstream magazine publication making a ridiculously bad business venture in the attempts of capitalizing on the underground scene.

Zines range from comiczines, to fanzines, to literary and artistic zines. Weary of the conventional magazine genre ethics, they utilize the do-it-yourself medium in that they are self-created, and self-published.

The zine culture is a network of individuals who share a passion for furthering the zine integrity. Founded on a word of mouth and hand to hand publicity this zine integrity eschews mass media advertising.

Basically, to start up your own zine you need an income, and after that you just need have a vested interest in zine culture.

Creator of the artistic zine *Fish Piss*, Louis contends that publishing zines is completely a do-it-yourself project.

"My day job pays for photocopies of my zine," he explains. "The money [for production] comes from my wallet." Louis adds that in his case, as with most zines "distribution is self-distribution."

According to Louis, self-distribution means going from place to place asking if you can leave your zine there for free, or have it sold. If the man-

ager agrees to your request, then the conventional procedure is to make of some form of a consignment agreement.

"There's usually no money until the zine sells,"

are concerned with ideologies," explains Louis. "Like the Punk fanzines... they try to be locally based to cater to a semi-political movement."

However, there are some zines that extend beyond the local scene towards an international submission standard.

"There's Temp zine which is stories about people who work in contracts, and they get stuff from all over the place," says Louis. "Special topics tend to be more international because there is not enough people in one place to write about it."

Although it appears difficult to gain the required knowledge to become part of zine culture, zine creator Zoë Whittall proves the opposite is true.

"I got involved from finding zines at shows and

says Louis.

Relying on word of mouth for publicity, the zine industry usually does not prove to be an extremely profitable business venture. However, the zine culture subverts mainstream media. In effect, zines are designed to provide an outlet for local artists to express themselves, and to explore issues often neglected in mainstream magazines.

"Most zines

**So you want to  
start your own  
recycling program?**

by

**Jean Liao**

Tired of seeing all those glass bottles being thrown away rather than recycled? If there is not already a recycling project going on in your neighbourhood, why don't you take the initiative and do it yourself. These are the seven steps you can take:

### 1. Pre-cycling

One must first dispose of the "disposable society" mentality and embrace the habit of "reduce and reuse." Canada has the highest waste per capita of any country in the world.

2. Obtain permission from the city

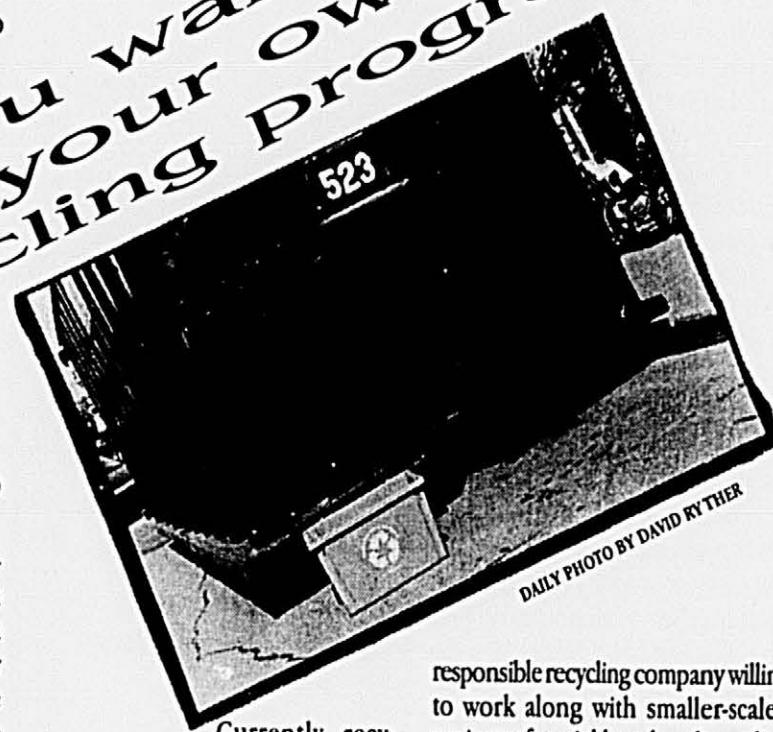
Currently, recycling is managed at the municipal level. City regulations dictate that all self-initiated recycling projects must be approved before they can begin. For information on recycling in the city of Montréal, contact the Department of Cleanliness and Recycling at 872-3434.

### 3. Find a recycler

It is important to find a reliable and

responsible recycling company willing to work along with smaller-scaled projects of a neighbourhood recycling program. For more information and references, call Récyc Québec (762-3333).

Commonly, recycling companies target the recycling of a specific item. Most major pulp and paper companies in Montréal also manage the recycling of paper products. Look in the YellowPages under pulp and paper for the company nearest to your neighbourhood.



DAILY PHOTO BY DAVID RY THER

**D.I.Y. SPECIAL ISSUE**



# to the

## The in's and out's of the zine underground

alternative book stores, and by hooking up with Riot Girl distributors," she explains.

Evolving from the male centered punk rock scene, Riot Girl is a social movement that emerged about six years ago, and has since become a network of young feminists who share an interest in the empowerment of women.

"Riot Girl is a network of girls that formed their own band and zines to work with each other to combat racism, sexism, isms,"

declares Whittall.

If you don't go to shows, cafés, bookstores, and don't talk to people, then there is still another outlet where you can be informed about zines. Fact Sheet Five is a zine about zines. It reviews, catalogues, and gives tips on how to create your own zine, and can be found at bookstore Alternative.

"Fact Sheet Five is a networking tool," explains Louis. "At the back of most zines there

will be a page reviewing other zines... [and] it's an easy way to keep connected. Fact Sheet Five is a hundred pages of zine listings, and reviews mostly from the States, and a fair bunch from Canada."

The zine is essentially one huge list of zines with about a paragraph of review respectively. Each issue has a ten best zines pick, and once a zine has made it on this list its popularity increases immediately.

"It's a bible of zines," declares Louis. "Broken Pencil is the same kind of thing, but only on Canadian zines, and a lot smaller."

Because of such zines

a s  
F a c t  
Sheet Five,

Louis believes that the internet is not usually helpful for zinesters.

"Zines predate the internet in being a network," says Louis. "With things like Fact Sheet Five which organizes huge amounts of zines... a lot of [the zines] don't find much use for the Internet... It's not that big a part of zine culture, in that way [zine culture] is grassroots. Zinesters strive on the mailing and mailboxes system."

When the final product is in sight, a launching party is always a good way to at one and the same time celebrate the accomplishment, and advertise your zine while still maintaining zine culture ideologies. Louis contends that zines usually take three times longer to produce than ex-

pected which makes the zine launching party, in a sense, a necessity.

"Especially in this town with the spoken work scene the way it is, and these spoken work artists putting their poetry in zines, it's easy to have a launch party."

As a last piece of advice to those who are interested in creating their own zine, Whittall emphasizes the importance of the DIY attitude.

"It's really the do-it-yourself ethic," explains Whittall. "If you want to do something you have to do-it yourself. You can't wait around for someone to discover you. In that way it's very anti-authoritarian."

Creator of The Independent Voice For The Sick and Wrong Zoë Whittall would like to have a zine workshop day, and welcomes anyone interested. For information her e-mail address is: EG\_WHIT@ALCOR.CONCORDIA.CA

To track down Fact Sheet Five and other cool zines, go to the Alternative Bookstore, 2035 St. Laurent, 844-3207



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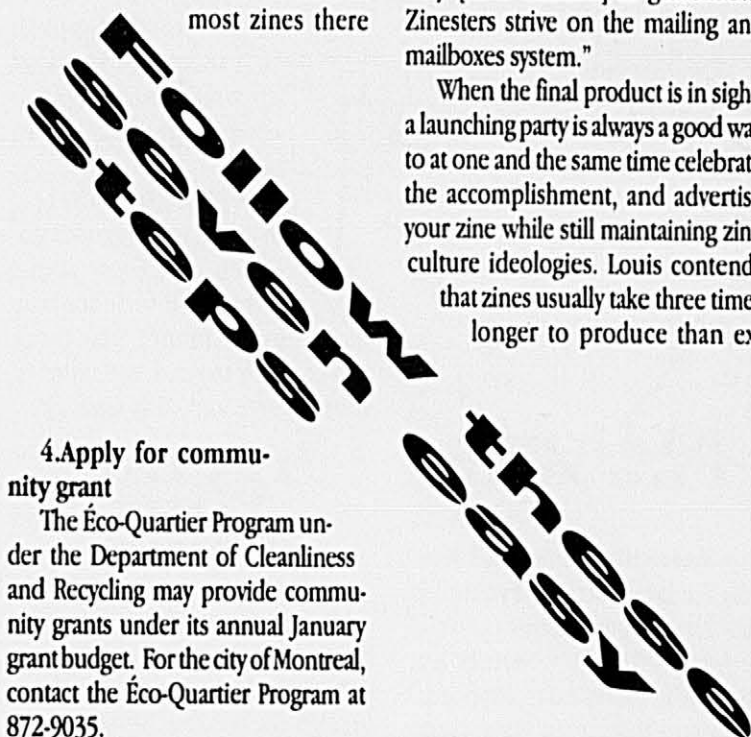
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### 4. Apply for community grant

The Éco-Quartier Program under the Department of Cleanliness and Recycling may provide community grants under its annual January grant budget. For the city of Montreal, contact the Éco-Quartier Program at 872-9035.

### 5. Coordinate your neighbours

Go door to door and make the neighbours aware of your program. Get the word out.

### 6. Education

For a recycling program to be truly successful, massive public education is the most important and often the most difficult task. People must be aware of recycling's benefits before

they commit to full participation in the program.

### 7. Other Possibilities

You should be aware that nearly 40 per cent of all garbage is easily compostable. Begin with the composting of food scraps and place food scraps in plastic container along with composting worms. Remember, Earth Day is coming up on April 29.

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# Working for the MARE

## How to be your own boss

by Sarah Ewing

With exams just starting and summer around the corner, it's that time of year again. No, not summer school (but if you're reading this instead of studying, you may be heading that way). It's time to find a job. But don't you know: there are no jobs out there for students like us — unless you want to spend your summer saying, "Would you like fries with that?"

And with tuition costs at an all time high, it's becoming increasingly hard to make ends meet. The only way to solve your dilemma is to start your own business.

Pretty much anyone with creativity and innovation is capable of starting their own business; it's not as difficult as you may think. And here's the inside scoop on how to be successful with your own business.

Some businesses, like child care and health-food or juice stands, don't require a lot of money to start up. And there are many opportunities that are both low cost and have a great potential for success. For example, there are many small businesses which can't afford professional graphic design and promotion, creating an ideal niche for students. For those of you who can't draw, enlist some of your friends, and then offer your services as a promoter. It's invaluable experience and relatively simple and cheap. One McGill student successfully set up a bagel stand near Ottawa. Why not a beaver tail stand?

There are also a lot of great sites on the Internet about student businesses. Some useful keywords are: small businesses, summer jobs, summer businesses and student businesses.

### Feds pay up

But how do you make your idea reality, and where do you get the money to start? Two summers ago, the federal government teamed up with the Business Development Bank of Canada to create the Student Business Loans program. They've loaned students \$3.5 million which helped create

almost 2,500 jobs. The program provides loans of up to \$3,000 to student entrepreneurs returning to school in the fall.

To consider your application, the Business Development Bank needs a business plan — a basic description of what service or product you plan to sell, who you plan to sell it to, and how you're going to do it. Although their local branches offer counseling and training, it is better to prepare a rough plan first. This helps you think about how committed you are to following through with your idea because it forces you to focus and plan out what you want

• **Market Analysis:** A description of who you think would be most likely to buy your service or product — your target market. They can be described in terms of age, sex, job, interests and hobbies, where they live, etc. The possibilities are endless. This will help you get a better idea of the characteristics of your potential customers.

• **Competitive Analysis:** A more in-depth description of similar businesses that currently exist or will be around when you start up. This includes businesses that offer the exact product or service (direct competitors) or those that are going after the same target market's money (indirect competitors).

• **The Four P's:** Product, Price, Promotion and Place. This is a more detailed description of the characteristics of the product or service, the prices you want to charge, how you're planning to get customers through advertising (i.e. flyers, newspapers, door-to-door, word-of-mouth etc.) and where you'll set up your business. Keep your target market in mind.

• **Financials:** The bottom line is, the bank's going to care most about this part. It includes how much money you think you're going to need, estimates of your income and daily costs.



DAILY GRAPHIC BY MIKE CULLEN

to do.

### Making The Plan

• **Executive Summary:** Basically the introduction of your plan and why it's good idea.

• **S.W.O.T. Analysis:** Strengths, weaknesses, opportunities and threats. In point form, list your personal strengths and weaknesses, and those of the business. Here are some examples: start-up costs are low, experience in field, and on the flip side, don't have necessary money or supplies. Opportunities are conditions that exist externally which would lead to your business' success, while threats include any potential competition and legal or regulatory restrictions.

### Trying Your Luck

Once you've finished your business plan, you can get an application form for the student loans from any local branch of the Canada Employment Centre, the Canada Employment Centre for Students, Royal Bank or the National Bank, or you can call 1-888-463-6232 for more information.

The experience of starting a small business will look great on a resumé, which means you won't be stuck in the same situation next summer. Not only that, it means you won't have to live off Kraft Dinner for the year.

**D.I.Y. SPECIAL ISSUE**



# Revel in praise at your very own vernissage

*The how to's for putting on an exhibition*

**by Lucy Atkinson and  
Cameron Booth**

**P**utting on an art show is a big task but well worth the effort.

The first thing to do is to decide your aims for the show. Having a clear vision of your purpose will dictate where you go from there, making the whole process a lot easier. Then you have to decide what your show will involve; decide what medium you will be showing, what artists you would like to exhibit, and what your theme will be. With this in mind you are ready to start doing the grunt work.

For the McGill Photo Society art show/competition, our vision was pretty clear. We wanted to put together a photography show which demonstrated the latent creative talent of McGill students.

The next step is to find a venue. There are a lot of places in Montréal that are willing to help those new, less-established artists. A good place to start is the Regroupement des centres d'artistes autogérés du Québec. It lists most of the artist-run centres in Montréal and provides information on how to contact them. In our case, we were lucky. The photo contest has been a staple at McGill since who knows when, and is always displayed in the library.

Look for a venue early because most places book well in advance. To be safe, start looking at least two months in advance. Imagine having a show, and nowhere to show it... Also, be prepared to explain your vision and purpose to give the gallery a better understanding of what you are planning to do.

In the age of virtual reality, an option that is becoming more and more viable is the cyber-gallery. It requires no physical space, so you don't have to worry about lighting, room capacity, etc. Of course not

everybody has a computer, but the world is changing fast. Find an internet service provider that will give you space for a web page and design it to suit your own needs. (Remember your vision!) To give you an idea of what can be done, check out the MUPS cyber gallery at <http://www.vub.mcgill.ca/clubs/>



Forget the Salon, I've got my own plans...

mups.

If you plan on using *real* space, once you have a place arranged, you should think about how you will be displaying your show. The traditional nail in the wall approach will work, but you might want to do something more interesting. You might also have space restrictions. A cheap and effective sort of traveling show is to buy large sheets of plywood, and put hinges on them. Although this may be expensive, remember that it's a one time purchase and it's yours to use and keep. And, of course, if your show involves sculpture or video, you will have specific requirements that determine the form and style of the display.

The big question, though, is, how are you going to pay for all this? Like most of us, you are a broke student. The answer is sponsorship. If you find a few companies to sponsor your show, your costs will be re-

duced considerably. We found support from several photography stores, and book stores, so we only had to fork out about \$40 for the whole shebang. This money went to designing the poster and making photocopies.

Another tip: network. You just have to be organized, persuasive and unrelenting. Start with bookstores, art stores, museums and photography stores. Most are willing to support the artistic community, and you have nothing to lose by asking. And remember, you can always go corporate and call Coca-Cola and Pepsi, or go Canadian and call du Maurier! In return for donating services or funding your spectacle, sponsors will probably expect some form of advertising—usually their logo placed prominently on your posters.

Finding your audience is equally as important as finding sponsors. You are putting the show on, presumably, to get exposure for your art. Here is when publicity becomes important. You have to let people know about you before they will come to see your work.

Posting flyers is an easy and proven method. Find a friend with a nice computer and design a poster (you could include some of the artwork on your flyer), then make 200 copies and place them everywhere. After that, place ads in student newspapers, or local weeklies. Most of them have free events listings for upcoming events.

And finally, the part you've been waiting for: the vernissage. This is your moment to revel in your success, maybe eat too much cheese and drink too much wine, and schmooze with your adoring public.

Most of all, try not to get discouraged. Remember, practice makes perfect, and everyone began somewhere.

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# Dare to take control

## Co-ops: sharing the cost of livelihoods

by Jameela Jeeroburkhan

**P**ioneering a business in today's economic wilderness of transnational competition and governmental shoot-outs requires time, energy and resources. Starting a co-operative in which profit-maximization isn't a main goal may sound like suicide but, in fact, it might just be the only option left for students and others finding dead-ends in the regular business sector.

There are close to 3,500 officially recognized co-operatives in Québec, not to mention the numerous, smaller-scale collectives and non-profit groups that adhere to co-operative principles. Although most of them are concentrated in food and housing, you can find co-ops that respond to all sorts of human needs, even burial services.

"[Those needs] are whatever makes up part of our livelihood," says Nicole Tremblay, a McGill student in the process of developing a vegetarian café co-op and social action resource centre. Since October 1996, she and four others have been meeting and cooking together weekly as a collective. It's a big commitment on each person's part, but Tremblay believes that commitment is necessary to get a co-op off the ground.

"There is a large dividing line between being interested and being committed," she recognizes.

Pierre Charette would agree. He is one of the two original founders of Le Café Chaos on St. Denis street, which operates as a workers' co-operative bar and restaurant. He has been through three different teams of partners and various "democratic differences" to have a successful co-op on the road to autonomy.

"You can't just go into this because you want a job," counsels Charette. "You must believe in the collective idea."

That idea means different things to different people. Generally, co-ops are businesses democratically controlled by the people who use them. For some it's the dream of socially-conscious economics, for others it's the idea of directly owning where you work and/or what you buy and sell. Often, it's both.

### Pick your paradigm

"There are hundreds of different models and levels of co-operatives," declares Sonja Kleiman, a former member of The Pink Triangle housing co-op.

As a veteran of co-op organization,

Kleiman believes informal co-ops are the best way to achieve "immediate action and strength."

By "informal", Kleiman is referring to groups or businesses run by a collective system, but not legally recognized as a co-op. In order to gain such status, groups must apply for legal incorporation, a

populaire. In July 1994, it purchased an ex-convent to call home.

The Pink Triangle represents a consumer or user co-op in which the buyer of the product or the user of the service (in this case affordable housing) is member and part-owner of the complex.

Although user co-ops are the more wide-spread, the roots of Canada's co-operative movement lie in marketing co-operatives which seek fair prices for the product or service its members offer. At the end of the nineteenth

century and beginning of the twentieth, Canadian farming co-ops functioned and thrived on an economy of mutual aid.

### Money, money, money

Finding start-up money today is more difficult.

"Resources now are completely frozen up," declares King. For this reason, he advises new co-ops to focus on community needs, especially in sectors where the government is cutting. They shouldn't be hard to find.

A community-based approach does not just follow intrinsic co-op doctrines of locally-based sustainability, it also complies with many private

tion to private loans.

Borrowing is an obvious necessity when starting a co-op, but Kleiman warns about accepting massive sums of money when you're unsure of how it will be paid back. "Do not spend money you don't have," she cautions eager co-ops.

Large-scale borrowing never entered into the agenda at Le Frigo Vert, Concordia's non-profit food shop. As part of the Concordia community, it was financed by both QPIRG-Concordia and students.

"The decision was to start small and grow," explains the full-time manager Ki Namaste. This philosophy means Le Frigo Vert does not carry a great variety of products, but what it has remains affordable and in accordance with a socio-environmental mandate.

### Working with a community

"It takes time to gain community support," says Namaste.

Le Frigo Vert's patience is gradually paying off. Sales are increasing, largely due to gaining a clientele of downtown locals, tired of paying outrageous prices for their health food.

"Know your constituency," recommends Namaste.

The lesson is echoed by Charette at Le Café Chaos where the restaurant had to temporarily close down because food wasn't selling. After a change in menu, the café has re-opened and the bar now houses Productions Loup-garou which books many local bands.

"You cannot have any illusions about business," remarks Charette. "It takes enormous energy. Collective management can be very exhausting...But once established, co-ops have a much greater potential than private enterprise."

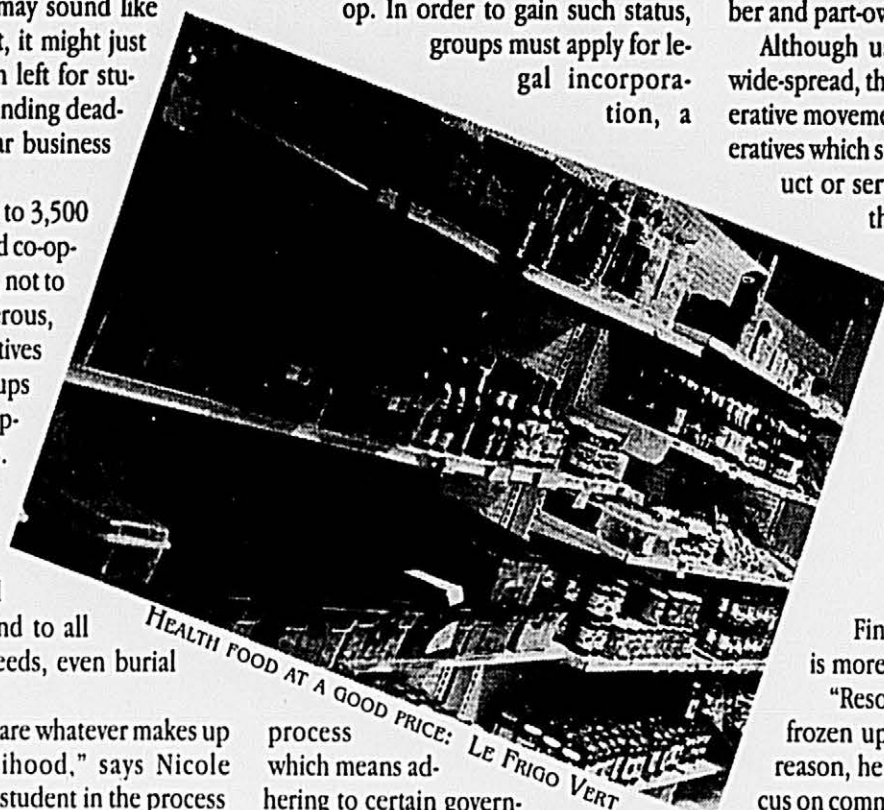
Charette associates co-ops' greater potential with the equitable participation and the diversity of its members. "Self-management calls upon everybody's juices," he says.

So, if co-ops have potential to take off to places where regular businesses cannot go, why aren't more people boarding the co-op ship?

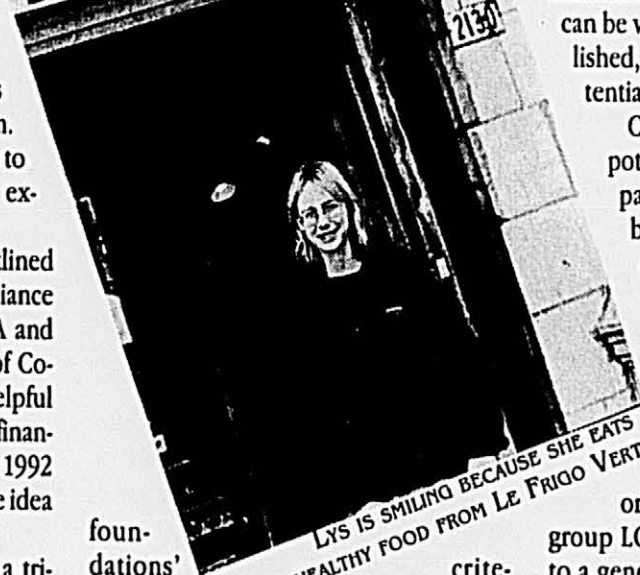
Melanie Fearon, a coordinator at McGill's buying food group LOAF, thinks it might be related to a general culture of complacency.

"I don't know if this is indicative of what we learn in university," she wonders, "but there's a hands-off approach to things."

People looking for alternatives to that passive approach, however, will continue cultivating co-ops and the ideologies they attach to them.



FRIGO VERT



LYS IS SMILING BECAUSE SHE EATS HEALTHY FOOD FROM LE FRIGO VERT

foundations' criteria for funding. "Foundations are one of the few groups that have any money," remarks King.

But Le Café Chaos received much of its initial funding in government loans from la Caisse économique de Québec. It also continues to get aid from la Société québécoise de la main-d'oeuvre, in addi-



they've been thinking about the role of art in Western culture.





# Write Yourself In

## Chapbook publishing in the big bad world

by Noémi Tousignant

**T**he End. You've been on the editorial merry-go-round of deletions and insertions, played musical chairs with your sentence arrangements, fitted in and added on your final words and finishing touches. You may have dotted all your i's, but you're not done yet.

How do you free your baby from behind the screen which holds it captive, or from between the pages of your little black book? You may be having nightmare visions of rejection slips piling up, or already possess a respectable collection of them. You may be yearning for total editorial freedom over your work, seeking for a creative outlet, still experimenting and trying out new ideas. If you are unsatisfied with fantasies of being discovered posthumously and want to just get out there, self-publishing is the way to go — and putting out a chapbook is a good way to start.

"Writing is communicating," says Chris Bell, a Montréal-based writer and the author of several chapbooks, "and just knowing that someone is reading your work improves your writing." A chapbook is usually a slim volume made up of standard size paper which is folded in two and stapled down the middle. The roughest version is 100 per cent black-on-white photocopied, but the

more elaborate ones can be laser-copied in one or several colours, or even printed if you want to get fancy.

"Most of the creativity in publishing to-



day is in self-publishing," says Bell. Chapbooks are good because they not only allow you to invest less and get more instant results, but they also allow you to play with ideas that are not necessarily "marketable" as a large-scale project.

Bell himself has been involved in such creative projects. One of his collection of stories, *Tales of the Lost Cheebah-Ha*, was published by ga press, a small independent Montréal-based press, as five separate books held together by a paper slip and ribbon. Each book was made by hand and published without the help of any government or corporate money.

Another one of Bell's chapbooks, *Objects of Love*, which he self-published, was packaged in a box containing poetic "things" such as poems in envelopes, on flags, on Möbius strips and on fold-together dice. Some of

these objects were part of the Guerrilla Poetry campaign, which consisted of placing poetry-objects anonymously and nonchalantly in strategic locations around McGill Campus.

One of the simpler ways to make a chapbook noticeable and attractive is by using colour laser-copying for the cover, which turns out to be quite cheap when purchased in large quantities. Some books work best in more sober designs. Attractive does not imply glossy, but "someone has to be willing to have it in their hands," says Bell. If you're doing it to get exposure, then it's crucial that someone pick it up.

Putting out a chapbook will get you local exposure and allow you to gain community support. But, in order to get that, you also need to sell your work, so to speak. Hand your work out at parties and, if you're not too stage-shy, by doing public readings. Open-mike Yawpls or Yellow Door readings are good for that, or you can look at the poetry / fiction listings in independent newspapers. You can also put your book on consignment at several supportive bookstores such as The Word, the Double-Hook and Nemo.

Don't let your financial expectations get too high. Often, you can barely hope to break even. "There are many reasons why a chapbook won't sell," says Bell. "It's not just

based on quality."

He maintains, however, that just the experience of seeing one's work materialize and having anonymous readership in mind influences the quality of one's writing. "You have to be aware of the reader-writer relationship and how it works."

Bell believes that published work involves a pure relationship between the writing and the reader which can be critical and impartial in a way which is impossible if you "just show it to friends."

"As far as I'm concerned," says Jonathan Sprung, who self-publishes under the title of Junction Press, "vanity-publishing doesn't exist." Losing money on a publication does not mean you did it just to put your name out. For many people, publishing a chapbook is still part of the learning process by allowing them to get a reaction from the community. Heather O'Neill, local writer and spoken-word artist, for example, has put out many chapbooks over the years

which has been crucial to her writing process. She is now widely recognized in Montréal

and appreciated by audiences.

A caveat: chapbooks can get you known on the local scene, but they "saturate a very small market," says Bell. Only certain kinds of people have access to and interest in chapbooks, and the readings are often attended by the same crowd. One way of getting out a little further is by publishing on the Internet, where you will find a more international and diffuse artistic community. If you want to be read more widely, you should still always have "something in the mail."

Chapbooks can help you build up the confidence and collect the feedback, support and recognition you need to go a little further. According to Bell, "If it's good enough to be in a chapbook, it's good enough to be published."

## Don't quit your day job

### Self published comics offer exposure at a low price

by Noémi Tousignant

You don't have to be a superhero to put out a comic. Chances are, however, that putting out a comic won't make you into a superhero either.

That doesn't mean it's going to be easy, though. As with any project, you need the basics: a good body of work, financial stamina and skin thick enough to take 'constructive' criticism.

Several routes are available for self-publishing in the comic world. The most basic options are printing and photocopying. The photocopier is usually the beginning-publisher's best friend. Photocopied comics offer several formats: the mini-comic, the digest size and the broad sheet, which basically describe how small each page is folded. Whatever you want to call them, there are as many formats as there are ways to fold a page.

Putting out a mini-comic allows you to plug into a local network of artists and fans. Most self-publishers advise rookies to start out with about 50 copies. Some of these can be placed on consignment in specialty stores such as Nova and Nebula,

others can be traded through the mail with other comic artists.

Most publishers include their addresses in their books; some even publish mailing lists which can be used as "plugs." Bigger published comics sometimes review the 'little-ones,' and mini-comics often review each other.

"Comics can allow you to get fame in your own little way," says Shane Simmons, a self-published comic artist whose *Longshot Comics* series has been extremely popular.

Simmons switched to mini-comics after working for anthologies. "You get more exposure, but it's very anonymous," he says of anthologies. "You don't really get any individual recognition, no fan mail."

Publishing your own comics also gives you more editorial freedom — you can choose how far you want to go and how offensive you want to be.

At the other end of the self-publishing spectrum is the printed comic, which can be distributed all though North America and even some areas of Europe by American dis-

tribution companies. You get more exposure, but it also means more work and money. Ideally, you want to choose a scale that "maximizes exposure for little investment," according to Francisco Rosa, who self-publishes printed comics.

"The problem is that the comic industry is on a low; even big companies like Marvel Comics are on the brink of bankruptcy," continues Rosa. Most Canadian distributors have either gone out of business or don't carry comics anymore.

Rosa advises new comic artists to start out with mini-comics. "Give out as many as possible to friends and stores to get feedback. Don't be touchy." If you get a good response, you can move on to printing and distributing, but "don't quit your day job," he warns.

"Self-publishing is a better way to start than going through publishing companies 'cold,'" states Simmons. Having something out there allows you to show a practical portfolio and, if you're successful, sometimes publishers will already have heard about your work when you approach them.

### Self-Publishing Lexicon

**Consignment:** Consignment is an arrangement with a retailer in which you can leave your publication to be sold for a 20-30 per cent cut. You can pick-up unsold copies after a certain time. Bookstores which accept material on consignment include The Word, Nova (comics), Nebula (comics), Nemo and Double-Hook

**Promotion:** Tips on how to improve your distribution

- Give out your books to friends
- Have a book launch, which can range from a simple wine and cheese to a full-fledged benefit event
- Do readings and sell your books at readings

**Putting it together:** Get yourself a real big stapler and have a stapling-party.



# Adventures in Web Page Design

## Acquiring internet real estate is easier than you think

by D'Arcy Grewal

You've spent hours surfing the web, seen all the latest gadgets, learned about everything under the vast digital sky, but something is missing - you.

That is how I felt until one day I decided to do something about it. I lifted a book off the shelf, one which claimed to be able to teach a person HTML (Hypertext Markup Language) within 7 days. I took the book, turned on my computer and set out to make a breathtaking web site that would have thousands of people flocking to read my work.

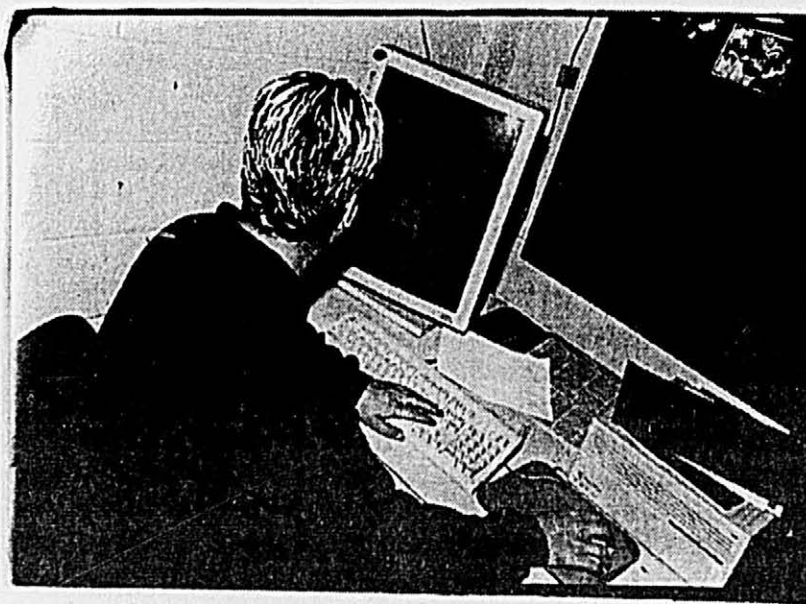
As I stared at the blank screen and the unopened book, I wondered where to start. Where does one enter this HTML code? I soon figured out all that was needed to begin was a simple text editor; anything from a basic notepad program to a more complex word processor. The HTML code is a method of making your text readable by Web Browsers (such as Netscape Navigator or Internet Explorer). Once the document is encoded it must be saved as either a text (txt) or an HTML (html) document.

Within a few hours I had some coding done and I wanted to view the results. To view an HTML document as it will appear on the World Wide Web (WWW) you need a browser (Netscape Navigator and Internet Explorer are the most popular). Load up the browser without actually connecting to the net and load the HTML file by going into the file menu of your browser and selecting *open file*.

If you are the type of person that doesn't have the time to learn all the tedious HTML coding, doesn't feel like memorizing all the different tags then you are in luck. I felt the same way so I got myself an HTML editor. An HTML editor is like the text editor only it has shortcuts to coding. By simple clicking on the plain language version of what you would like to do with

or bold functions on a word processor.

The editor allowed me to use frames and tables with the use of wizards or templates without my even having to know what the coding for these functions was. Editors are readily available on the net, just visit a Shareware site



and you will be presented with a large number of options. Pick an editor best suited to your needs and abilities.

### WORTH A THOUSAND WORDS?

Now I had the layout of my page the way I wanted it, but it was lacking flare. I needed to add some graphics to make it more interesting and worth visiting. To do this requires an image editor or creating program. Photoshop is one of the best such programs out there but it costs a pretty penny (although there are other ways of obtaining it). For a beginner any program that allows you to create or alter images is fine (again visit a Shareware site to get this software). Once you have the software you can create images for your site, just save them as GIF or JPEG files, (JPEG files are larger files with a palette of 16 million colours) and insert them into the HTML document. Most editors allow for simple insertion of images. McGill students can scan and edit images at the faculty of arts computer lab with a DDP membership which runs

with images is that, although they may look cool and really spruce up your page, they must be kept small. Chris Bell, a psych student at McGill and Web master of *Capturing Shadow Talk*, suggests a single web page should not exceed 50 k, including the images. If the images on your site take too long to load up a visitor may be turned off of your site. Also, make sure your images do not distract a person from any text you may have on the page. The focus of a page should be clear to a viewer. It is very important that a site is accessible and quick if the presentation is to be effective.

As you become more advanced with web publishing you can add animation, soundtracks and movies to your site. Again all this software is available for free trial periods on wares sites.

There you have it you've created a web page or site. The only thing left to do is to put your masterpiece onto the WWW. For this you need a server that provides space on their system for web pages. If your server doesn't provide such space with your current account, as is the case with

should be called *index.html*.

### THE WAITING GAME

Finally on the WWW, I anxiously awaited the surge of people...and waited. First of all how was I to even know if people were visiting my site? This can be done in two ways: with a counter, or through e-mail. A counter tallies the number of visitors you've had to your page, and is usually provided by the server. But be wary of counters in the beginning. A counter that reads 00003 is not going to impress anyone. E-mail is a safer way of monitoring access to your site. It is simple to add an e-mail link to your page which allows visitors to write you with a simple click of a mouse. E-mail also allows visitors to comment on your site and provide valuable criticism.

So you have everything in place but people still aren't flocking to the site.

Unless your hoping for divine intervention you have to get yourself on to a search engine. Search engines such as *Yahoo* and *Lycos* allow users of the net to locate web sites like one would find books in a library. By typing in a keyword a person is provided with a list of relevant sites. The easiest way to get

your link onto the engines is to go to sites such as *Submit It* ([www.submit-it.com](http://www.submit-it.com)) which allow you to quickly apply to a number of search engines all at once.

Another method of attracting visitors to your site is to exchange links with other web masters. A link allows a visitor to go to another page by simply clicking on the name of the sight. Chris Bell

suggests that the networking of web masters is as important as search engines and is an important part of what he calls "the web community."

There it is a basic introduction to Web Page design. As a potential web master you have a infinite number of possibilities for your page. The WWW allows a person a lot of creativity and many options, many more than with conventional methods, so juice the medium for all it's worth, and most of all have fun. Good luck in your web publishing ventures and see you on the net.

### RESOURCES

**Submit It**  
[www.submit-it.com](http://www.submit-it.com)

**Shareware**  
[www.shareware.com](http://www.shareware.com)

**Capturing Shadow Talk**  
[www.psych.mcgill.ca/perp/sids/book/shadowtalk.html](http://www.psych.mcgill.ca/perp/sids/book/shadowtalk.html)  
or [www.geocities.com/SoHo/Lots/6304](http://www.geocities.com/SoHo/Lots/6304)

**Rhapsody in Blue #32**  
[www.totalnet/~darcy](http://www.totalnet/~darcy)

**Microsoft Network**  
[www.msn.com](http://www.msn.com)

the McGill University server, you will have to get another account.

Once you have the space get an FTP (File Transfer Protocol) program. An FTP program allows you to transfer files from your hard drive to that of the server. Ask your server under which directory to place your files. Usually the first page of your site, the one you want people to see upon first accessing your site,

\$7 a day and allows for unlimited scans  
An important thing to remember





JOE PESCI

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**The Gazette**

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# Give Me Some Money

## Making your own SSMU club

by Stefani Balinsky

**T**his year, after countless close calls, the McGill Chicken Hypnotists (MCH) finally got full SSMU club status. Follow along and you too can learn how to start your own SSMU club.

You are going to need a lot of time, so begin your crusade at the start of Fall Semester. At the beginning of the school year, the MCH has the requisite thirty members. They elect Homer to go and confront the raging Minotaur guarding the SSMU desk. Once he subdues the beast with his rendition of "You Are So Beautiful," he heads for the desk of Services Coordinator Pina Mastromonaco.

After establishing that no current SSMU club could satisfy the group's needs, Pina hands him an outline to help the MCH draw up the club's constitution. She also gives Homer a copy of the SSMU constitution, as no club's by laws can violate the decrees of this SSMU document.

Soon, the Word Perfect file "ChickHyp.doc" is finished, and the club's constitution is ready. Within the document lies, among other things, the club's name, its objective, and a list of executive positions that only McGill University (SSMU) students can hold.

Once Pina has the diskette, she immediately enters the file into the SSMU database. She passes a copy of the constitution to the VP Internal. He is a quiet type, who enjoys long walks and fresh baked raisin bread. After establishing that the club constitution contains no discriminatory policies or by laws in contradiction with SSMU directives, the VP recommends the MCH document to the Executive.

If the Executive agrees that the constitution is okay with the VP internal's recommendation supporting it, Council ratifies the constitution. An interim club is born. The entire process takes about 2 weeks.

There are few privileges granted to a club with interim status. You get a mailbox and the right to book rooms. The MCH cannot book criminals, but in their free time they can hypnotize the bok-boks.

All the club's activities take place at the personal cost of the members. According to the by-laws of the club's constitution, interested parties have to pay at least \$2 to the club to be members. The practice chickens can be borrowed from the McDonald

Campus for very little money down.

Having no office means keeping all club documentation at someone's home. Likewise, you have to train their mother not to interrupt club business calls.

Imagine you are an MCH executive. You are on the phone with Reveen and suddenly you hear, "Earl? Earl, are you there honey? I sewed up the front of your pajamas this morning. Are you talking to Grandma?"

Most importantly, you have to be active on campus - do not rest on your laurels because you once smiled at Pina in the halls. You have to make Pina notice you. Have a presence on campus, and most importantly, fundraise money for your cause.

Taunting McGill for the Ethical treatment of Animals (META) with buffalo wings will not raise much money; a bake sale is much safer, and can raise a tidy sum. Live hypnotism demonstrations during a sit-in at the principal's office might be a good way to attract public attention and funds.

You can apply for club status after 4 months, but most wait 6 or 8 months before giving Pina a letter

stating their desire for "full club status." Be sure to outline all you have done since you began operating. If you have been very active on campus, the letter should be a mere formality.

Finally, after secret negotiations, SSMU grants you full club status. After countless bake sales in the lobby of Leacock, and a full school year of unsuccessfully trying to hypnotize "Rooster" without waking up Earl's mom, SSMU allocates you a budget.

If you are lucky, after several years Pina assigns your club an office; it will probably be in a dark corner somewhere on the 4th floor of Shatner. Remember; you will share your office space with no less than 27 other clubs.

Confused? Amazed at the complexity of the entire process? Never fear: *The SSMU Guidebook* a small yellow booklet, available at the SSMU kiosk can clarify the drafting process, as well as explain necessary protocols, like how to book a room.

*SSMU Guidebook is available at the Kiosk desk in the Shatner Building, 3480 McTavish*

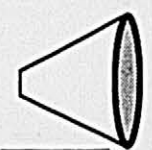


Coming soon to an Activities Night near you

**D.I.Y. SPECIAL ISSUE**



# The students' voice, clear and unfettered?



by Zachary Schwartz

**T**ake away the posters and the rhetoric, remove the Yes and the No, distill the campaigns and propaganda. What's left is the essence of democracy — placing one's own question on the ballot and finding out what people want.

Unfortunately, one doesn't often have the chance: at the federal and provincial levels, referenda have to be put forward by the government.

At McGill, however, the channels are already in place... sort of.

"You can't just have a question on the ballot," says Chris Muldoon, one of the undergraduate Students' Society's elections co-ordinators. "You have to fit it in our system of government."

Indeed, when speaking with students who have attempted to put their own questions on SSMU's ballots, the system seems more of an obstacle than a channel.

To begin with, no question put to referendum can violate the Society's constitution or by-laws, or interfere with the Society's finances. This was an obstacle last year, when a group of students pushed for the creation of the Financial Ethics Research Committee (FERC), to examine the ethics of the companies with which SSMU holds contracts.

"It can be confusing. If you're just a student who cares, it won't work," says councilor Mera Thompson. Like many undergraduates who have tried to see their own questions put to referendum, she suggests having a large team work on the project, including some "SSMU insiders" familiar with the details and rules which so often become pitfalls.

To Mike Toye, one of the students who involved in the referendum that created FERC, the rules can easily be used behind the scenes by councilors to block student-initiated referenda.

"Clearly the people in power attempt to play with the rules to have their side win. They have access to the CRO [chief returning officer] and the technical expertise," says Toye.

## The balance of power

According to Sara Mayo, one of the supporters of a student-initiated referendum on increasing clubs' representation on SSMU council last year, the more student-initiated a referendum is, the better. She says that going through SSMU council will politicize any question, and could lead to it being blocked.

"Clubs representation is not a political issue," she says. But in the hands of council last year, the issue became political.

Unfortunately, says Mayo, more

attention is paid to electing the people who politicize the issues than the referenda themselves.

To ensure that one's question sees the light of day, Mayo says a large core of organizers is crucial because initiating a referendum question is no small task.

Before being accepted by the CRO, referendum questions must be supported by 500 undergraduate students from at least seven faculties, with a maximum of 200 from any faculty.

And it's a lot easier for 10 people to get 10 signatures than it is for one person to get 100, says Mayo.

"If you collect signatures in person, you have the chance to educate people, and you can get a sense of people's opinions," she explains.

Both Mayo and Muldoon say that timing is also an important factor. Although referenda take place in November and March, the questions and signatures must be approved by the CRO almost one month before advance polls open. And Muldoon suggests meeting with the CRO long before this, which brings us to September.

Additionally, there are official deadlines for the creation of Yes committees, which also requires 100 signatures — so it's best to collect signatures for both the referendum and Yes committee at the same time.

Despite the threats posed by complex regulations and illegal power-brokers, student-initiated referenda are sometimes a student's only hope to effect change; even with illegal No campaigns by then-President Helena Myers and then-VP Finance Kelly Remail, students voted in favour of creating the FERC by 70 per cent.

To take matters into your hands, call the SSMU elections office at 398-8222, the McGill Legal Info Clinic 398-6792, and QPIRG at 398-7432.

The problem with referenda



## STUDY CANADA NEXT YEAR

**301-350A MATERIAL CULTURE IN CANADA** (3 credits): A study of the "stuff" of our lives; using a multidisciplinary approach to the interpretation of the non-textual materials which have shaped the lives of past and present Canadians, using the resources of the McCord Museum and other Montreal museums, galleries and collections. (Prof. Annmarie Adams)

**106-200A INTRODUCTION TO THE STUDY OF CANADA** (3 credits) (3 lecture hours and 1 conference hour): An overview of approaches to the study of Canada, including economic, political, historical and cultural dimensions. (Prof. Mary MacKinnon)

**106-300A TOPICS IN CANADIAN STUDIES I: NATIONALISMS IN CANADA** (3 credits): A study of theories and experience of ethnic, socio-political, economic and cultural nationalism in Canada and its impact on the shaping and evolution of Confederation. (Prof. Desmond Morton)

**106-301A TOPICS IN CANADIAN STUDIES II: Understanding Western Canada** (3 credits): An interdisciplinary course on the history, economics, sociology and politics of Western Canada. (Prof. Tina Loo, Seagram Visiting Professor)

**106-405B CANADIAN STUDIES SEMINAR V: CANADIAN INDUSTRIAL RELATIONS** (3 credits): An interdisciplinary seminar on the evolution of employer-employee relations in Canada, with an emphasis on the development of a trade union movement, employer responses to managerial, economic and technological changes, and the changing role of government. (Professor Desmond Morton)

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# AUS

D.I.Y. SPECIAL ISSUE



# Your own info-highway

Bringing online service into your life

**N**ow that you've done your term papers, is your computer just going to sit somewhere collecting dust this summer? And what will you do about your cravings for those late nights on the Internet Relay-Chat (IRC) now that you're leaving McGill? Fear not, for you can have a plot in cyberspace of your very own.

I'm not talking about a mere web site here, I'm talking about running your own online service. What's an online service? Loosely speaking, it's any computer service that can be accessed remotely using modems via phone lines to exchange e-mail, files or just to chat online. The main difference between being a subscriber to an online service and being the operator is power: having your own service means that you are in control, you can see anything and talk to anyone you want on your service anytime in the comfort of your own home.

Sounds good? I hope so. I won't forget to mention that there is money in the online service industry even if you aren't America Online (AOL) or Compuserve. There's plenty of cash around for the small fry since, contrary to popular belief, not everyone likes the Internet and some people have different, more local needs.

There's a very real market for people who are interested in talking or e-mailing people who they'll eventually want to meet. That usually means someone across town, not across the continent (Many IRC veterans have had this thought: "Hey, I wonder where this person lives in the world... England? Damn."). Many of you will be surprised to know that untold numbers of people meet friends and companions this way. You'll need multiple phone lines for the chatting option but the results are satisfying even if only two people can get online at once.

There are many other aspects to local online services besides social opportunities such as classifieds and computer files. The reason why people like computer files needs no explanation, but the reason for classifieds is different yet easy to understand. People actually find local online services a convenient and cheap alternative way of buying and selling stuff. Other people will use your services to sell their services - your service can be a capitalist cog for others.

Besides conducting business transac-

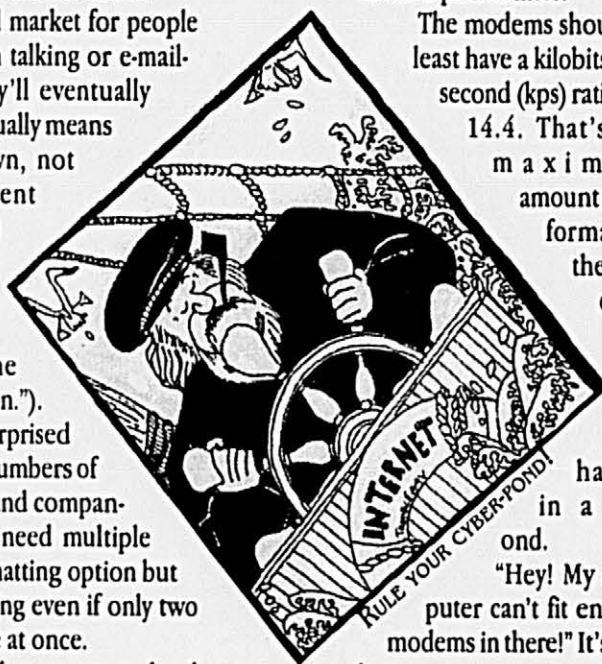
tions, people also like to have fun so online games are essential. Sure they're not very sophisticated or flashy, but you can almost always find someone who's interested in playing - whether it's simultaneously or sequentially.

Yeah, what else you say? Well, believe it or not, you can have parts of the Internet in your own house. With the right program to run your online service you can receive Internet e-mail and offer it to your subscribers or "users". Newsgroups can be received as well since they work exactly the same way as e-mail.

## What you need for your infobahn

Obviously, you need a computer. Not just any computer but a reasonably fast one. Fortunately, that doesn't mean a Pentium or Pentium class computer, but at least a 486 is recommended. The main drawback is that the computer won't be available for you to run other programs unless it's very powerful (with a multi-tasker) or you chose to only have a couple of lines. The next thing you need is a way for people to call your online service and that means you need the same number of modems as you plan to have phone lines.

The modems should at least have a kilobits-per-second (kps) rating of 14.4. That's the maximum amount of information the modem



can handle in a second.

"Hey! My computer can't fit enough modems in there!" It's true that most computers can't use more than two modems at once so you'll need a special card that allows you to use three or more modems at once called a multiport serial card. These are available in models that support increments of 8 modems like 8, 16 and 32 modem ports. These are very expensive computer cards that often retail in the \$500 plus range, but you can make that money back easily in subscriptions to your online service. Also, using a multiport serial card means your modems must be EXTERNAL,

not internal if you're planning to have three or more lines.

The next elements you need are the phone lines. The big bummer is that Bell will probably charge you business rates since they'll get suspicious if you ask for five or more residential lines. Technically, all phone lines that are answered by a modem or fax machine must be registered as business lines but it's easy to get away with residential rates if your are only using one or two lines.

Ok, so you've got the computer, the modems and the phone lines. What next? You need a program to run your system on, of course. For multi-line online services, the software is commercial so you'll have to dish out to get it. Fortunately, you can get away with paying just \$200 for a decent program that gets the job done. One of the most popular is a program called PCBoard that has a good, long-standing reputation among online service providers like yourself.

You'll also need a reliable multi-tasker for your computer to handle the multiple line traffic. Windows 95 and IBM's Operating System 2 (OS/2) are examples of multi-tasking environments - the idea is you need to run many copies of the same program at a time. If you only have one or two lines, you can still do your normal computer stuff while the online service software is running without crashing your computer.

If you intend to receive internet e-mail and newsgroups, you probably need a special kind of software called a "front-end mail tosser." Why is that? Well, the standards for encoding data, the order and number of 0's and 1's that make up basic computer data, probably aren't the same for internet e-mail messages and those used by whatever software you're running your service on. So all this program does

is convert messages coming from the Internet into a form that your system can use.

You also need a connection to an internet service provider (ISP) to get your e-mail going. Most internet service providers have special provisions for local online service connections so talk to several to find out what the best solution is for you. But once you hammer out an agreement for payments and terms of service, the last step is to set up your computer program to "call out." This means your computer will use a free modem to periodically call your chosen internet service provider to exchange messages.

## Putting it all together

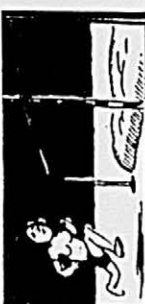
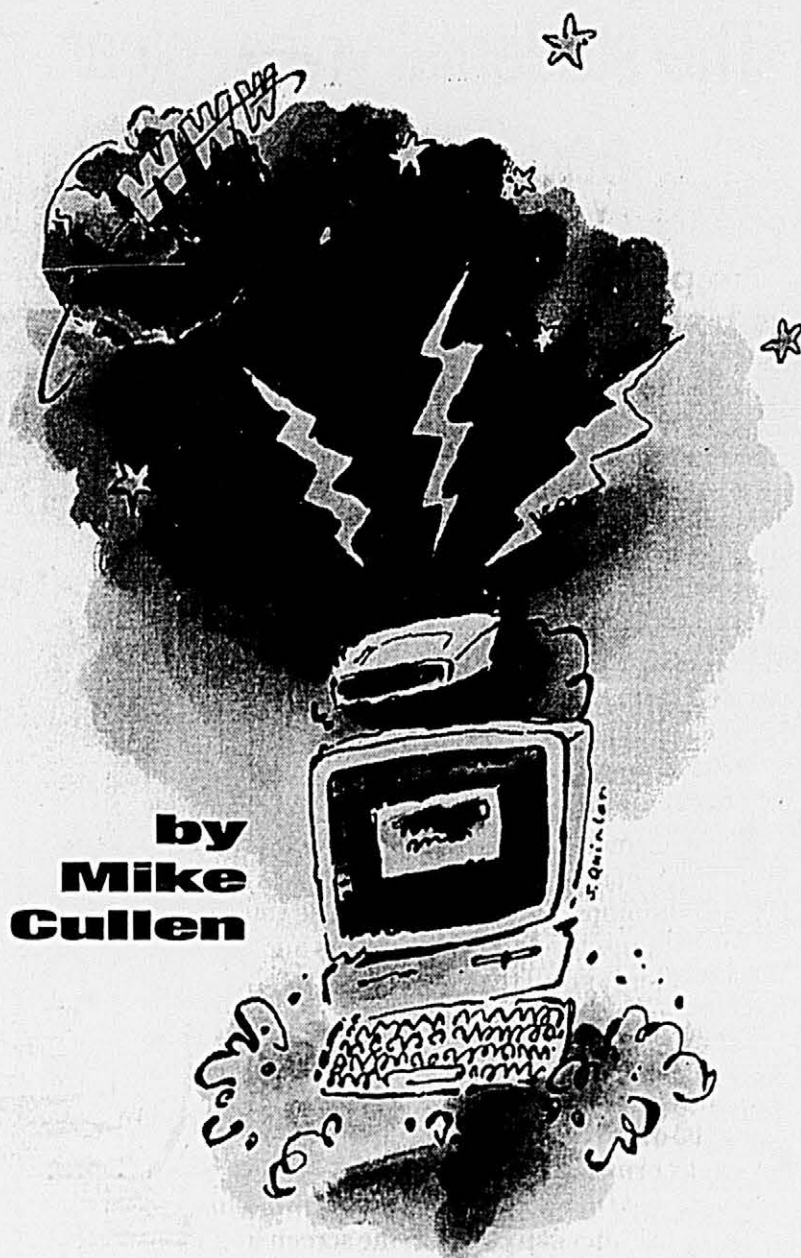
That's it for the parts of your online service, now all you need to do is put them together and add whatever else you want to provide; like games and files. Unfortunately, you'll have to go get these files yourself and put them on since they don't come with the software that runs your service (if only they did!).

Ok, now you've got your service. But why isn't anyone calling? Well, you still have to do a minimum of advertising, but this needn't cost money just call around to other online services and smaller bulletin-board systems and leave short ads that say what you offer on your service. Usually, once people hear "online chatting" the phones won't take long to ring.

Now you just need to keep attracting people to try your service. Advertise periodically. Offer time-limited access if you plan to demand fees eventually after all, it worked for AOL, didn't it?

With a little diligence, a little help from a techie friend and some startup cash, you can have a mini-infobahn in your own room and perhaps a business to boot.

by  
**Mike Cullen**





# No Business Like Show Business

## Promoting your own show in Montréal

by Andrea Mason & Mark Narron

**Y**ou don't have to rely on monolithic production companies like Donald K. Donald or Fogel-Sabourin to provide you with entertainment. In a city with as many rent-free venues and under-exposed talents as Montréal, promoting your own show is easier than sitting through *Disney's World on Ice*.

As we quickly learned in the process of promoting the Daily-A-GoGo, a benefit party for the McGill Daily, the hardest part is eluding Montréal's finest while poster on municipal property. (But you can hire someone to take care of such illegalities).

Dominic Castelli, Salman M. Husain and Jake Brown are three local promoters who found success almost by accident.

Castelli, who founded Chimney Sweep Productions three years ago, has promoted such acts as the Planet Smashers, the Kingpins and Blood Sausage. He was compelled to get involved because of the conspicuous absence of ska and punk rock shows in the city.

"Nobody would touch the punk rock bands because of the mohawks and the squeegees," he comments.

A skaficionado (so to speak), Castelli also knew bands who were being cheated by bar owners and booking agents. He started as a promoter to help establish the ska and punk scene in Montréal.

Like Castelli, Husain perceived a certain void in the art world. In particular, he noticed that exhibits by queers, women and visible minorities were sadly lacking.

Husain now curates, coordinates and promotes art exhibits and other events, working to give exposure to these marginalized groups.

Husain says he got started not out of a love of art per se, but through a process of "internal politicization."

"I became something of a cultural activist," he says. "Instead of screaming outside of buildings, I decided to speak through artwork by promoting high-calibre works that would not be shown elsewhere."

Husain, originally from Pakistan, came to Canada six years ago, where, due to racism, he encountered insurmountable obstacles in finding employment.

"A lot of negative stereotypes came up. I was considered illiterate because *mon francais est mauvais*. Second, I'm brown. I felt this prevalent attitude that immigrants are tak-

ing away jobs from Canadians."

Among the events he's produced is *Queer Expressions*, a core event of the Divers/Cité: Pride March & Cultural Festival. The exhibit focuses on self-identification, reclamation and appropriation of sexuality. "I developed the theme of non-

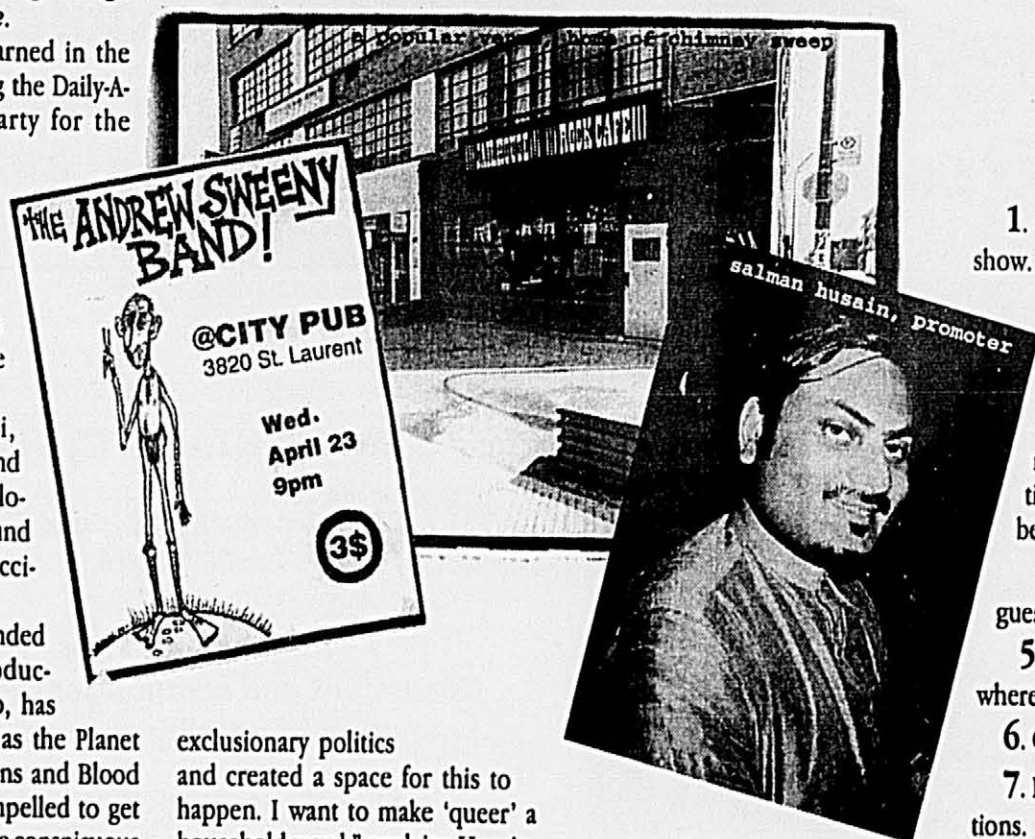
"The grassroots cultural scene is exploding even as the economy is going down in Montreal," comments Brown. "There's been a steady increase in interest in the last two years. I get 25 phone calls a day."

And what are the rewards for do-

it-yourself promoting? Shows entertain, inform, conscientiate, and communicate expressions which are otherwise obscured by Jazz Festival-esque hooplah.

"I know it's a success," says Brown, "when the room is crowded and people feel they've had a spe-

cial experience — when they feel they are participants and not just an audience." •



### Helpful Hints

#### From the Pros

1. Choose a venue that's affordable and reflects the mood of your show. Beg and plead until someone gives it to you for free.
2. Ask more experienced promoters for help. They can refer you to reliable sound engineers, printing companies and sympathetic performers.
3. When approaching businesses for sponsorships, barter as much as possible. Seek sponsors who can provide you with advertising (eg. college radio stations and newspapers), door prizes or beer in exchange for their logo on your posters.
4. Trade favours in return for performance. Offer equipment loans, guest-list privileges etc.
5. Make a poster which is eye-catching but clear. Put them everywhere. Enlist your friends to help.
6. Give the performers flyers to hand out, especially at other shows.
7. Be persistent and be prepared to compromise your initial expectations.

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# NDP

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The Gazette



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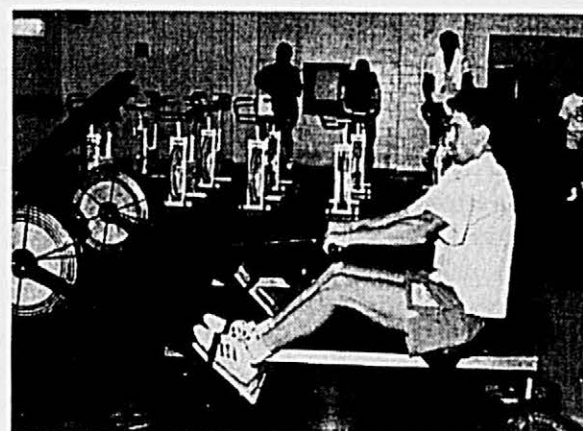
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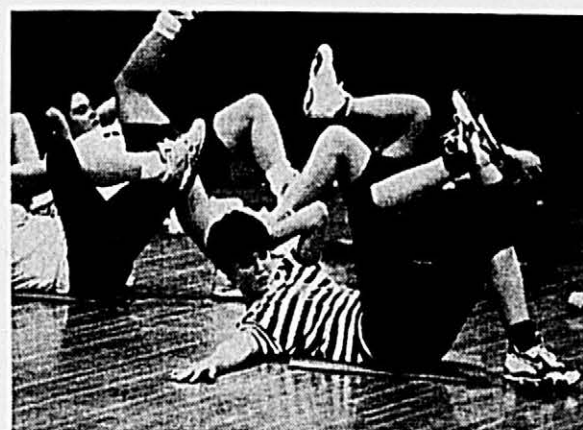


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# Students

**In 1968, students had to fight for seats on McGill's Board of Governors and Senate. Almost 30 years later, what have we gained?**

I was once quoted in this very paper saying that the McGill administration depends on the apathy of its students. This year, I've been proven wrong.

This fall and winter marked an exponential increase in the student voice at McGill. From the opening ceremonies of McGill's 175th celebration, to the Pan-Canadian week of action, and the October 24 demonstration which kicked off the CEGEP strikes in Québec, you protested against the demise of quality accessible education. Hundreds of you went on strike on November 18th in solidarity with the CEGEPs and other Québec Universities against the Parti-Québécois' cuts to education. At McGill, many of you participated in the Future Visions Conference outlining your view on where you see this university in the future.

This year, the McGill administration could no longer depend on the apathy of its students. You have proven that you care and are willing to take action to ensure that your voice is heard.

Next year, we need to keep the momentum going.

We plan to push for student representation on all subcommittees of the Board of Governors (BoG). This will ensure that we have input from the very beginning, and not only once things have come to Senate or Board for 'discussion' or, in other words, for rubber-stamping.

We plan to add "public and accessible" to "quality education" in the mission statement of our university, thereby forcing Senate to address the concerns that it has long neglected.

We plan to turn this university into a democratic environment by lobbying for changes to the selection procedures for senior administration. Currently, McGill's Principal and Vice-Principals are appointed by a search committee. We would like to see elected senior administration - elected by students, professors, administrators and support staff. Other Québec universities have

elected administration and have a more consensus-based campus climate.

We plan to work with national organizations, such as the Canadian Federation of Students, the Canadian Centre for Policy Alternatives and the Mouvement pour le droit à l'éducation to actively resist the deficit reduction frenzy which is driving funding cuts to post-secondary education. With these partners we will work to suggest viable alternatives.

We plan to lobby governments, to continue putting the pressure on through protests, and to work to build public opinion in our favour.

You can make a difference. There is power in numbers.

What can you do next year? Get involved in your student association. Run for office. Volunteer. Keep yourself informed of the current issues by visiting university web sites and the web sites of students' associations on a regular basis (all sites link to [www.mcgill.ca](http://www.mcgill.ca)).

Keep an eye out for projects planned for next year. Spread the word, when you find out about a protest or project. What the movement needs is people who are willing to mobilize people (classroom speaking, leafleting, postering, tabling) and especially being the voice of dissent on university committees. Sub-committees of BoG and Senate are where many decisions are made. Both activism and committee work are essential (and not mutually exclusive): each informs the other. If there is an issue you are concerned about, approach your student representatives to see what you can do, or ask them to put the necessary wheels in motion so that you can sit on a committee. PGSS members can e-mail [vpuniversity@pgss.mcgill.ca](mailto:vpuniversity@pgss.mcgill.ca), or [vpexternal@pgss.mcgill.ca](mailto:vpexternal@pgss.mcgill.ca). SSMU members can e-mail [president@stusoc.lan.mcgill.ca](mailto:president@stusoc.lan.mcgill.ca), or [university@stusoc.lan.mcgill.ca](mailto:university@stusoc.lan.mcgill.ca).

*Anna Kruzynski is the vice-president (university affairs) of the Post-Graduate Students' Society*

# and the system

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## REMINDER

**From:**

*The Student Aid Office (SAO)*

**To:**

**Returning OUT OF PROVINCE and INTERNATIONAL STUDENTS**

*The tuition assistance application you received in February should be returned to the Student Aid Office, 3637 Peel St. Rm 200 before the end of the 1997 winter session.*

**If you did not receive an application please contact the office.**

**D.I.Y. SPECIAL ISSUE**







# into jail free!

## A McGill activist gives practical tips on organizing an office occupation.

security guards, and if so how will part of your group distract them while the others initiate the occupation? Pretending to be a frantic, drugged-out tourist in a foreign lan-

guage is an excellent distraction. I used this method in Ottawa last year with great success — and a lot of fun! Absolute essentials needed for an occupation are food, water in bottles, blankets or sleeping bags, pot- ties and toilet paper. Do not count on being allowed to use any of your 'host's' facilities! Second, you should consider noise-makers or bull-horns, walkie talkies or a cellular phone to communicate with support groups outside, and, ideally, a video camera to monitor and discourage any cop or security guard violence. It is also customary to bring a list of demands. This list may include both long-term requirements, and, more attainable, specific conditions that must be met before you will voluntarily leave.



THIS COULD BE YOU!

guage is an excellent distraction. I used this method in Ottawa last year with great success — and a lot of fun!

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Once you are inside and securely locked down, the main weapon that will be used against you will be psychological. Bureaucrats detest drama and emotion, and will try to

transfer the dialogue to the same jargonized, sterile, purely verbal tone they habitually use to maintain control. This could involve offering to set an appointment, on the con-

dition that you leave, or offering to meet immediately, but with a single 'representative' of the group. More crudely, they will probably call the police. However, the police may well advise them to 'wait it out', especially if there are media outside: neither the police nor the institution will really want the negative coverage associated with an arrest. Against these obstacles, it is imperative that the occupation team meet at least a day beforehand to 'dress rehearse' the occupation. You should role play any possible scenarios, discuss how to deal with them, and tell each other any special fears or needs — say medication — you may have. It is also at this time that you should prepare press releases (to be sent out just a few minutes before the occupation) and pass around the number of a friendly lawyer. The police frequently try to intimidate activists by giving false information: have your

own information source, and tell the police if you suspect they are lying.

If you are arrested, you will likely face the catch-all charge of mischief, which in Canada carries a theoreti-

cal penalty of up to 6 months in jail. In Canada, police must either release you, although in this case they can still press charges or bring you before a court within 24 hours (US 72 hours). In court you will likely be offered release on conditions, which you may accept, ask to have modified, or refuse to sign, in which case you go back to jail). The actual trial may not take place for several weeks. Most frequently you will be found guilty and sentenced to a monetary payment, community service hours, or, more rarely, imprisonment of around seven days.

Throughout this process use your creativity. Don't be overawed by courtroom ritual. Act as your own lawyer. Phone a radio station to conduct an interview. All these are just examples to show resistance is a power that can not be stolen, and that activism continues, yes, even in jail.

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\*Based on intermittent access \*\*Students with valid ID

**D.I.Y. SPECIAL ISSUE**



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# Clip and Save

## The Resource/Reference/Contact List

### Co-operatives

Caisse économique de Québec  
526-7714

Fédération des Coopératives de l'Île de Montréal  
843-6929

Le Frigo Vert resource centre  
2130 MacKay street  
848-7586

Montréal Community Loan Association  
844-9882

North American Students' Co-operative Alliance  
Director of Member Service  
Ann Arbour, MI  
(313) 663-0889  
(313) 668-5072 (fax)

Québec Public Interest and Research Group (QPIRG)-McGill  
3746 University street, 3rd floor  
398-7432

Société québécoise du développement de la main-d'oeuvre  
873-1892

### Recycling Programs

The Department of Cleanliness and Recycling for Montréal  
872-3434

Récycle Quebec  
762-3333

Éco-Quartier  
872-9035

### Visual Arts

MUPS cyber-gallery  
<http://www.vub.mcgill.ca/clubs/mups>

Regroupement des Centres d'artistes autogérés du Québec  
[rcaa.q/index.html](http://rcaa.q/index.html)

Dare-dare  
279 Sherbrooke W., #311B  
844-8327

Fokus  
68 Duluth

OBORO  
<http://www.cam.org/~rcaa/q/oboro.html>  
4001 Berri, #301  
844-3250

Vox  
<http://www.cam.org/~vpopuli>  
4060 St-Laurent, #110  
844-6993

### Web Publishing

Spike, British online magazine  
<http://www.hedweb.com/spike>

Yawp!  
<http://www.zoo.net/~Yawp/top.html>

Nebula bookstore  
<http://www.cam.org/~nebula>

### Self-publishing

Double Hook Canadian Books  
1235-A Greene, Westmount

Nebula  
1832 Ste-Catherine O.  
932-3930  
[nebula@cam.org](mailto:nebula@cam.org)

Nemo bookstore  
3968 St-Laurent  
286-2998  
[nebula@cam.org](mailto:nebula@cam.org)

Nova Book Shop  
372 Ste-Catherine O.

The Word Used Books  
469 Milton

Alternative Bookstore  
2035 St-Laurent  
844-3207

### Student Businesses

Business Development Bank of Canada  
1-888-463-6232

McGill Entrepreneurs Club  
398-4000, ext. 00743

### Film & Video

McGill Instructional Communications Centre  
Leacock (basement) and 550 Sherbrooke  
398-7202

### SSMU Clubs

VP Internal  
398-6799

Clubs Representatives  
SSMU front desk

### Referenda

SSMU elections office  
398-8222

McGill Legal Info Clinic  
398-6792

QPIRG  
398-7432.

★ ★ ★ ★ ★

**Friday, April 18**

The Centre for Developing Area Studies (3715 Peel, rm 100) presents *Workers and Borders*, a conference comparing EU, NAFTA and APEC. Opening session from 16h-18h (Saturday and Sunday from 9h-16h30)

**SINAT**

### Saturday, April 19

Musica Camerata Montréal presents "Third Brahms concert" at 20h at Redpath Hall (3461 McTavish). Info: 489-8713.

### Sunday, April 20

The Mike Allen Quartet performs at ISART. 263 St-Antoine w. General admission \$10, student admission \$8. 20h30 Info: 393-1758.

### Sunday, April 20

The Montréal Assault Prevention Centre offers ACTION, a self-defense course for women. \$75 per person. Info: 284-1212.

### Sunday, April 27

Benefit Concert featuring the French pian-

ist, Jean Paul Sevilla will recite Schubert, Mendelssohn and Brahms at St. Andrew's Presbyterian Church, 496 Birch Avenue, St. Lambert, starting 15h. Proceeds go to The Saskatoon Native Circle Ministry. Tickets \$10. Info: 671-1862

### Tuesday, April 29th

The Temple Emanu-El-Beth Sholom Entre Nous (Seniors) Group presents "Music, Therapy or Magic" by Mari Benveniste. 13h at Temple Emanu-El-Beth Sholom (395 Elm Avenue Westmount). Prior to the presentation there will be a brown bag lunch at 12h. Info: 937-3575.

Santropol Roulant is holding a Spring Street Bazaar April 19 and 20. Clothes, books will be on sale as well as bowls created by local artists, filled with hot soup. All profits go to Santropol's meals-on-wheels programme. Deluth Street

West between St. Urbain and Parc Jeanne-Mance.

### Monday, May 5

Evening Support Groups for families of the mentally ill, for siblings and adult children and for those with depression and manic depression and their families. The support groups meet at 19h30, 4333 Cote Ste. Catherine Road. Info: 486-1448.

### Ongoing

All McGill students, Faculty, administrators or staff that are interested in the concept of setting up an Institute for the Study of Peace at McGill. If interested, please contact, in writing David S. Rovins at 2035 Mt. Sauvage, Ste Adele, Gc. JORILLO.



## daily classifieds

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.60 per day, 3 or more consecutive days, \$4.05 per day. General Public: \$5.75 per day, or \$4.90 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

## H O U S I N G

4 1/2 & 5 1/2 to rent in Villeray district. Bright, clean, very quiet, hardwood floors, 2 balconies, close to banks, supermarkets, buses, 5 mins from Fabre Metro. Available 1st July call 648-2302.

Condo, Sherbrooke/Hutchison, for 3, clean, quiet, safe, 5 appl., carpets, garden, sundeck, \$1,075/month. Gar. extra 340-1884.

Large renovated 4 1/2 on Aylmer between Milton and Prince Arthur. Hardwood floors, patio, washer and dryer. \$775/month - negotiable. Offer to renew. Call 285-5504. Parking included.

Condo: Atwater Market, metro, bus, cheap investment in trendy area. Ideal for student: 600 sq. feet. Appliances, free parking. Come & see! Call Claudette at 284-3596.

**Sublet June 1st**  
Bright Spacious 6 1/2 flat. Lionel Groulx Metro 2 min; City 10 min. \$639. 937-3438.

Metro Lionel Groulx, mini-loft, open space, brick wall, fans, stove, fridge, washer, dryer. Owner occupied. Call: 445-3866.

Large 1 1/2 apartment to sublet. Downtown near Guy Metro. Pool, convenience store on site, great deal! Call Karine 933-2735.

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Camp counselors wanted Trimdown Fitness, coed camp located in the Catskill Mountains of NY. All sports, water-skiing, canoeing, ropes, lifeguards, crafts, dance, aerobics, nutrition, kitchen, office, 120 positions. Call Camp Shane. (914) 271-4141.



**Sales manager needed for Montreal area, May through August. You will be responsible for hiring, motivating, coordinating and maintaining an effective sales force of cegep and university students to represent E College Y Distribution's well known product line for its eighth year in Montreal. Excellent hours, salary based on a generous percentage of gross sales. License a must-car an asset. Call Jeff at 488-1965 or fax your resume to 485-3280 for an interview.**

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e-mail: pinetree@pond.com

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SESSIONE SENESE PER LA MUSICA/ARTE  
Director, 595 Prospect Road, Waterbury, CT 06706  
http://www.sienamusic.org

**Children's camp**  
in Laurentians requires counsellors, instructors for waterskiing, sailing, swimming, tennis, baseball, volleyball, soccer, arts & crafts, drama, music, disk jockey, registered nurse, food service. Fax resume & references to 485-1124 Tel. 485-1135. http://ici.web.com/maromac.

**Urgent need for experienced phone interviewers.** Must be bilingual and computer friendly. \$7.50 to \$9/hr. Week: 4 to 9pm; Sat: 10 to 5pm; Sunday: 1 to 6pm. We want the best team. 861-8555 ext 225.

**Microcomputer systems service.** Part time. Maintain established systems in DOS/WIN95. Fax CV to 989-1806.

**Consultants**  
Internet. Ideal opportunity for dynamic students who are interested in selling Internet services to corporations. Bilingual. Good commissions. 866-4996.

**Computer Consultant wanted** for private tutoring in software: MSWord7, WordPerfect7, QuarkXpress. Computer not necessary. Hours flexible call James. 747-1304.

انگلیسی به فارسی  
Part-time translating Eng. books to Persian. Write to C.P. 56014 1500 Atwater Avenue Pl. Alexis Nihon, Westmount, H3Z 1X5.

**Business/management students.** Lead newly expanding market. Own business. Call Philip 982-2487.

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## SERVICES OFFERED

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**Job interview preparation & resume** construction by a human resources professional. VERTEX. 435-7868.

**Whitewater Rafting Spring Fling.** Wilderness Tours on the Ottawa River. Special student rates and packages in May and June. Organize your classmates for a year end bash they'll never forget. Call Wilderness Tours at 1-800-267-9166. We'll create a rafting package tailored to your needs.

**English to French translation** by certified member of Quebec Translators Order. Word proc., French writing and editing on Word, Wordperfect. Laser prt. 271-8604.

**Hairdos, Haircuts and/or hair colouring** 30% rebate with students' card; Beauty treatments 20% rebate; Open Monday to Saturday inclusive. Beauté-Minute, 3859 St. Urbain Street (514) 844-6144.

## F O R S A L E

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**Free dream interpretation.** Find out what your dreams mean. Gestalt therapist wants to hear your dreams for research project. Please call 846-3458.

## LESSONS / COURSES

**Come and practice** your French with francophones. Bilingual Club Half and Half. Tel 465-9128.

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**Travel-Teach English.** The Canadian Global TESOL Training Institute offers in Montreal a 1 wk. (May 21-25) eve/wkend intensive course to certify you as a Teacher of English (TESOL). 1,000's of overseas jobs avail. now. Free info pack (403) 438-5704.

**Brush up your Shakespeare!** Ph.D in Shakespeare Studies, offers tutorials, all levels. Call Jeffrey Kahan 934-2217.

## N O T I C E S

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**St. Matthias Rummage Sale.** Saturday April 19th 10am-1pm. 131 Cote St Antoine Westmount.

## Before you leave for the summer the McGill Student Accounts Office

offers you the following fee information...

Those of you not going to Paris, or anywhere else exciting, and registering for Summer term courses, should use your spare remittance slips to make your payments at your bank. You will not receive a statement for Summer term fees, which are due within 30 days of registration to avoid interest charges.

In early June we will be mailing out your Fall 1997 session statements. Please read them carefully and follow the instructions to avoid a late payment penalty for the Fall term. This year your minimum payment for the Fall will be due by August 18, 1997.

Once your deposit has been made by the August 18 deadline, and all your courses have been selected for the Fall term, you are responsible for verifying your fee account balance through MARS or OASIS, and settling the balance of your account by September 30, 1997 to avoid interest charges. Again, this is done through your bank using your spare remittance slips. You will not receive a fee statement for the Fall session for the balance owed on your Fall fees before the September 30, 1997 deadline.

Be sure to update your mailing address at all times, particularly before you leave for the Summer. We do not redirect returned mail and will not reverse fines or penalties incurred due to an incorrect mailing address on file, or due to you not having received your statement for any reason. If you do not receive your statement in early June, please notify us prior to the fee deposit deadline on August 18. You may verify your deposit amount, as well as other important fee information contained in our booklet on the Internet as of May 1, 1997 at the following address; [www.finance.mcgill.ca](http://www.finance.mcgill.ca), from there you should select Accounting, then Student Accounts.

To contact our office we encourage you to e-mail us at [studacc@acct.mcgill.ca](mailto:studacc@acct.mcgill.ca).

Happy trails...



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